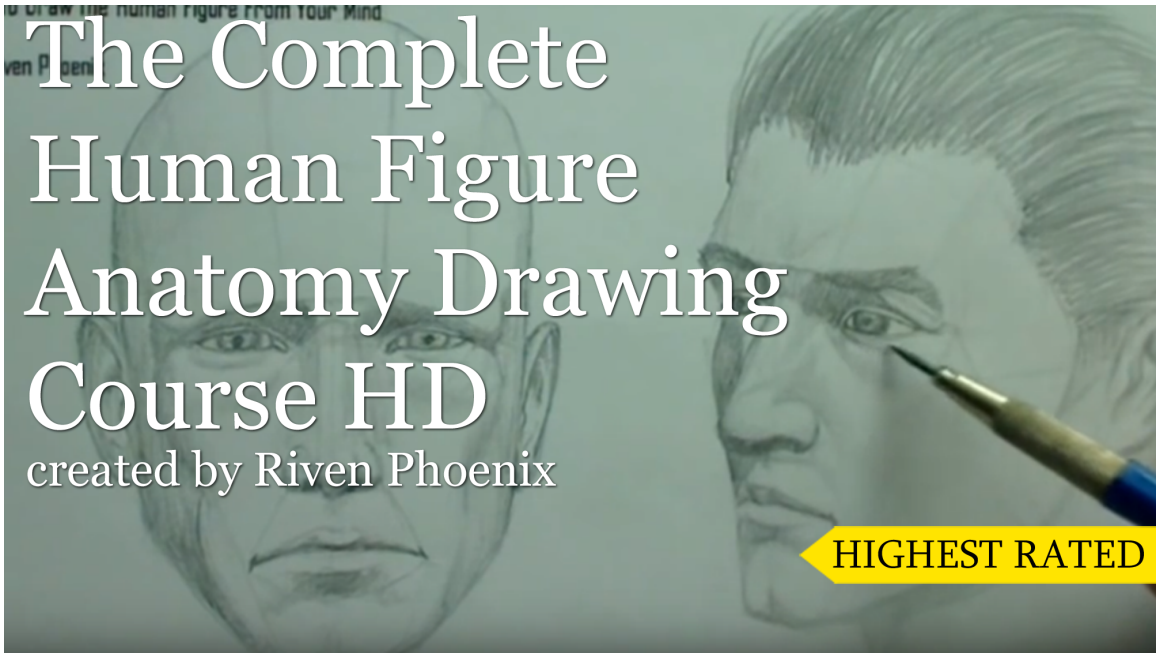

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 153 - The Muscles of the Arm - Part 15

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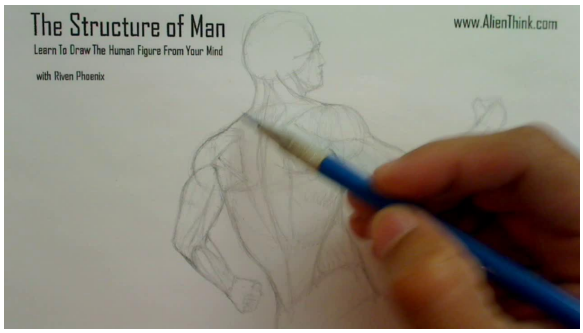
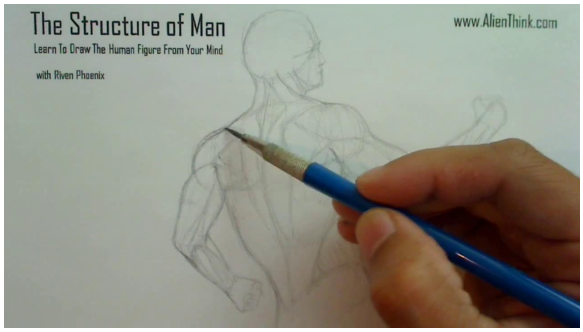
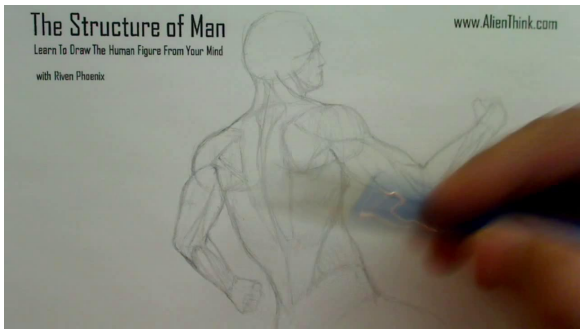
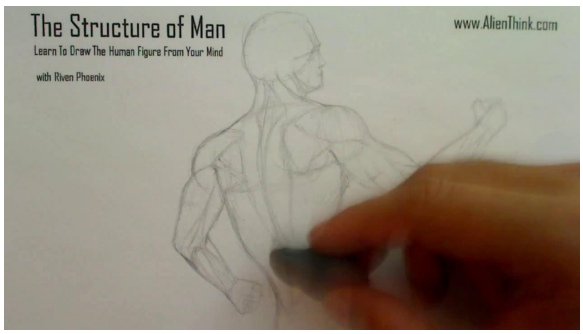
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the human figure from your mind training course.
2		Okay, so in the previous lesson we went through this process of understanding how we can now so easily put down our figures.
3		So we basically got like this sketch done right so all we have to do now is likely erase and start thinking about how are we going to shape this.
4		Right and begin to grasp some of the ideas here in surface anatomy and the forms of the human figure.

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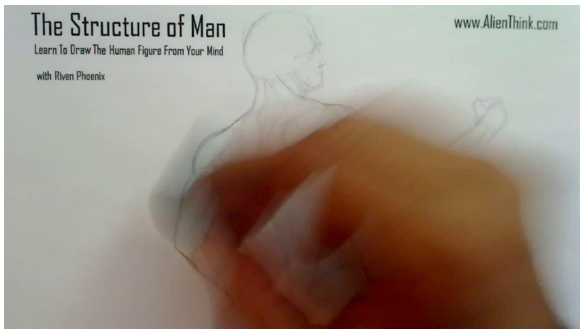
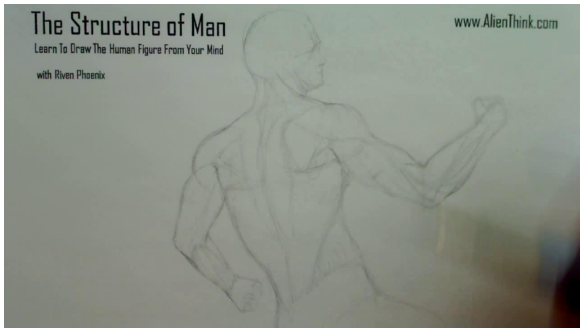
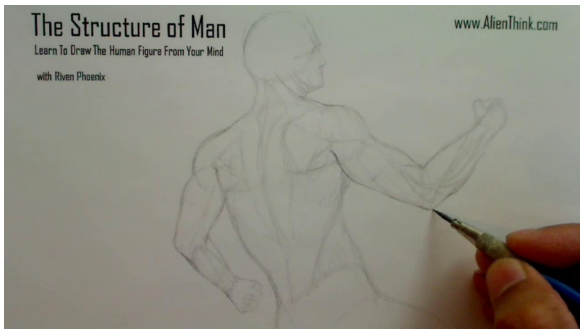
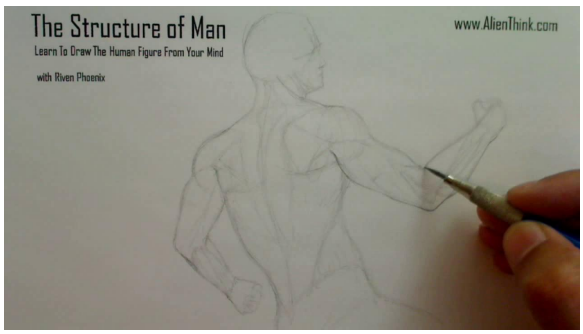
5		So here we're just going to light erase these lines because you can see them right you can see how we were able to just map out all the muscles without any issues.
6		So let's start out by by first creating our contour lines right now because we have the muscles we can now start to see our our contour lines and then we can create a little bit of our own.
7		Like these bumps and things that will happen in the figure right so here I'm just going to make it like this that the wrist is just going to go here.
8		And over here we can see that okay I'm going to get a contour line like this over here right it's a study of the contour lines that's going to give the figure a slight look.

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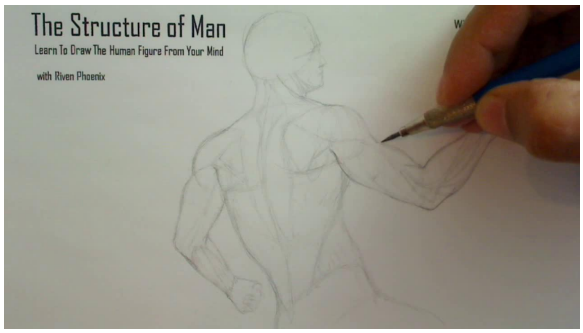
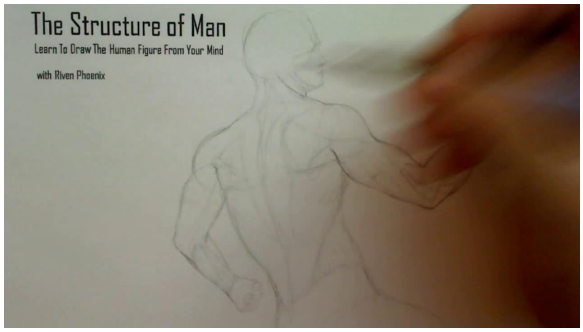
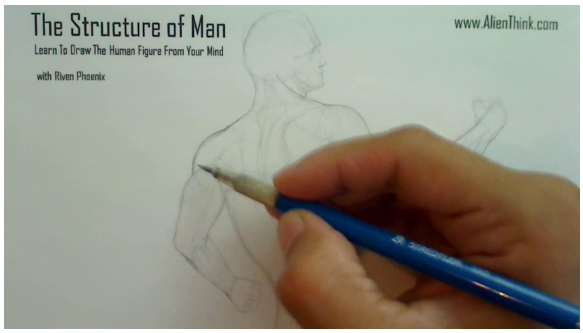
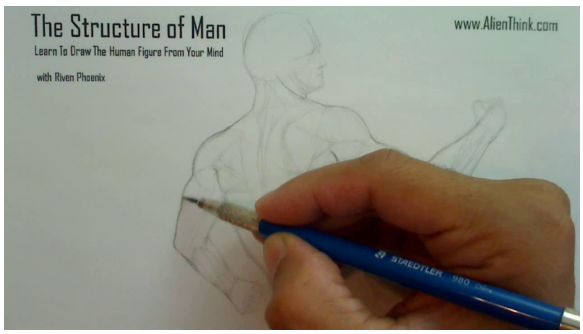
9		Okay and then over here I can start to see all these contour lines that are going to really define and help us understand here I don't have to do the contour line over there really I'll just put it in just like this.
10		What how these muscles of the way they overlap causes the human figure to look more realistic.
11		Right so over here I'm going to now just think about the tricep and I can change these on the fly right put a little bump here.
12		Just like this make it a little more realistic and over here when we go down which is going to think about this okay I'm going to get the contour line and then over here I'm going to get pretty much the all not so I'll make like a little dip here because I know that's going to appear.

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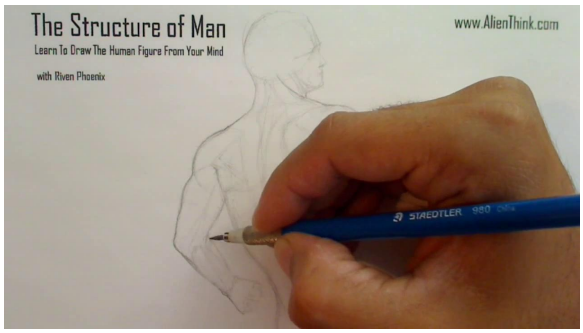
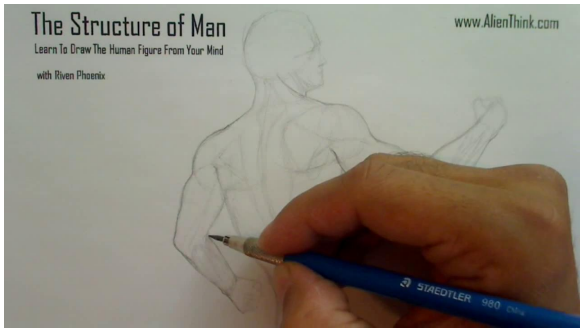
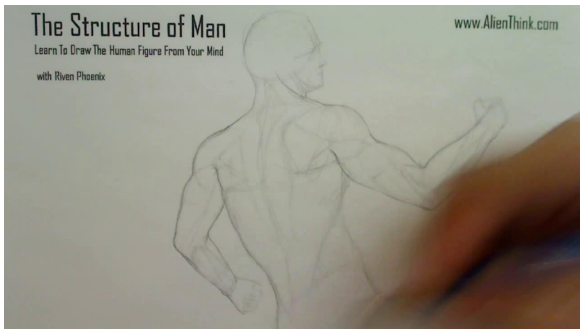
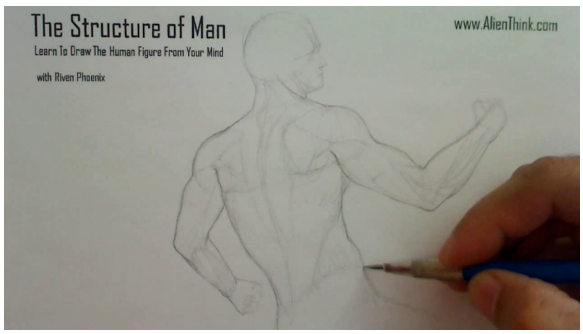
13		And then over here I'm going to get pretty much the end of the wrist over here so I'm going to just do it this way.
14		Then here we can begin to understand okay now we're going to get the the bison so here we'll start to get these these lines over here right for the for the door side muscles so here we can just begin to comprehend some of these ideas.
15		Let's start to see some of the cool things that will happen from this right so we know that okay this is just going to go here and I'm going to get a few lines like this then this is going to be my my love handles right so they'll start to come out automatically.
16		As I still how to do them it doesn't matter really which one so here I'm just going to do the line like this over here okay so here we're just going to finish this up over here just finish up his face.

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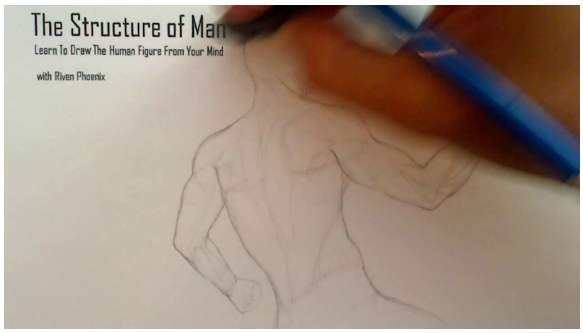
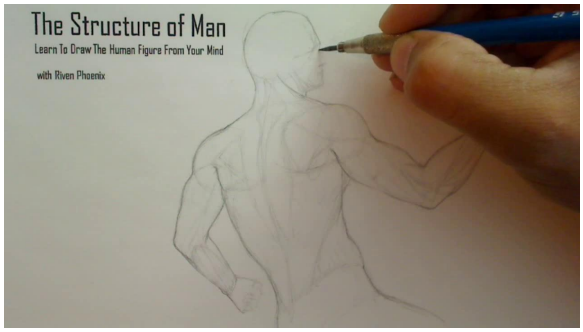
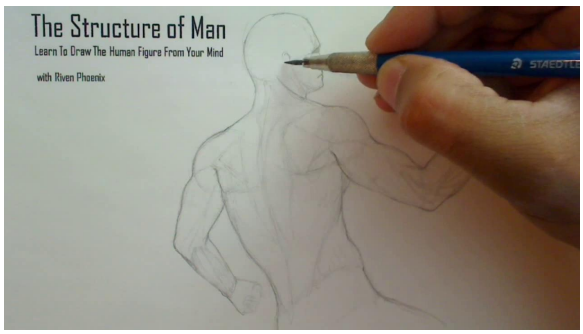
17		You didn't get to do over here so here I'm just going to start to put this in over here and then just think about the face now okay so here I'm going to get like a temple then over here I'm going to get it to drop down.
18		I'm going to do the nose over here like this and then for the nose I'm just going to do a little bit of a curve over here like this and and and when we get to the the lifts we just do it like this okay.
19		What we'll do is well we'll probably cover this make this side dark anyways because the way we're going to do the light over here so really all this stuff really can just be kind of like darkish right and over here we're just going to get the cheek right so for his ear I'm just going to make the ear kind of like this over here.
20		Now I'm going to make a little bigger right so here we're going to do it a little bit like this over here and it's just going to go in and this is just going to go like this and over here and then over here we'll start to get the job on that we know we're going to get the forms right

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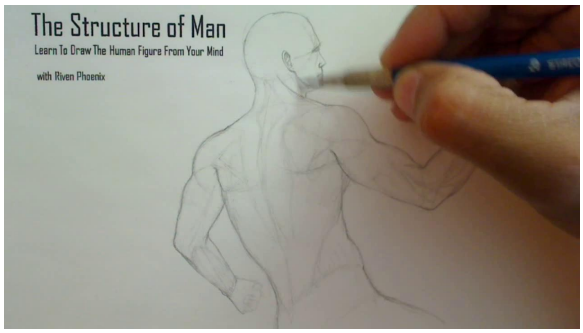
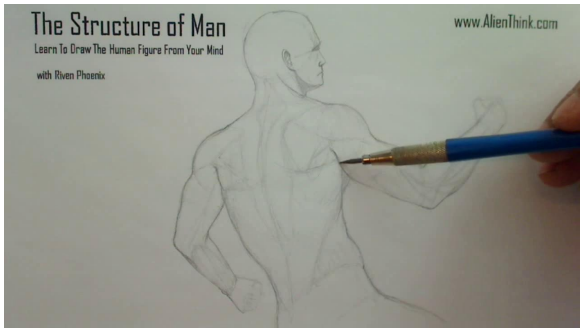
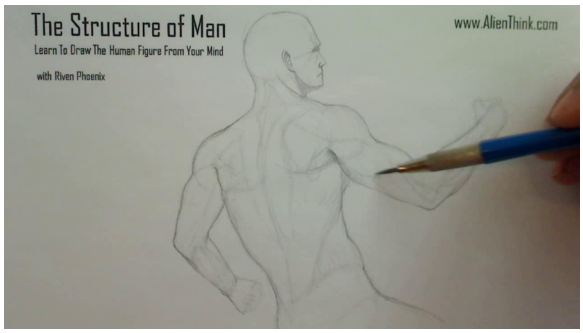
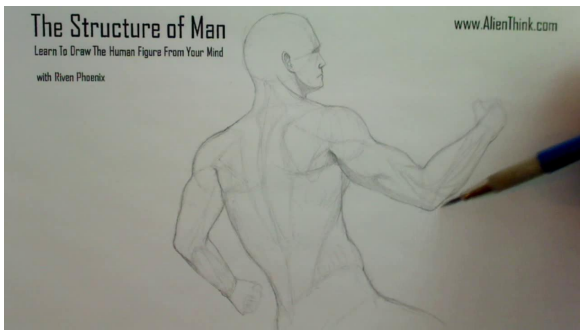
21		so all this stuff really can just be a dark already okay okay so now let's start to think about the shadows so let's see that let's say that the light is really shining kind of like from above above us almost right so to do this we're going to first think about the darker areas of the figure right how how they would be
22		so let's first think about this connection over here we know that okay over here it's going to start to get a little dark right just like this over here just a little bit then over here we're going to just get it to come out a little bit then here for the triceps I know it's going to be how the light is going to shine is going to be like this is going to come like this and
23		it's going to be kind of like this over here right because it's shining from top is hitting then we got to think about like this area here so we don't really have to bring the whole thing out just need to understand conceptually what's going on just get like your underlining shadows and just start to create these ideas first right so here we'll know that okay this is all of this is really just going to be dark over here
24		like this and and and and then here under the elbow I'm really just going to get more of a darkish idea for this area over here right so here I'm just feeling my way through this now look with a muscles come now I can think about okay well I'm going to get muscle B over here so really

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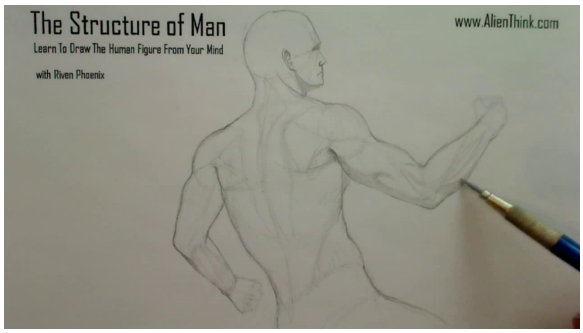
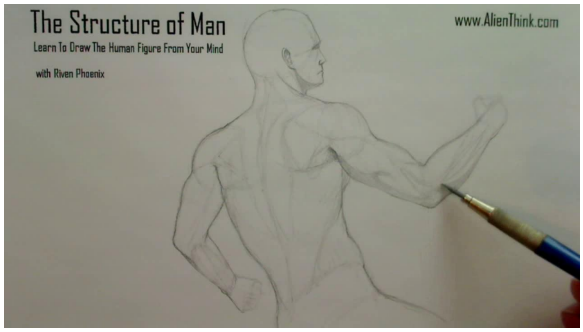
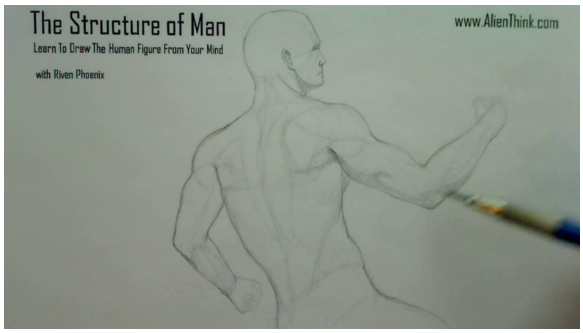
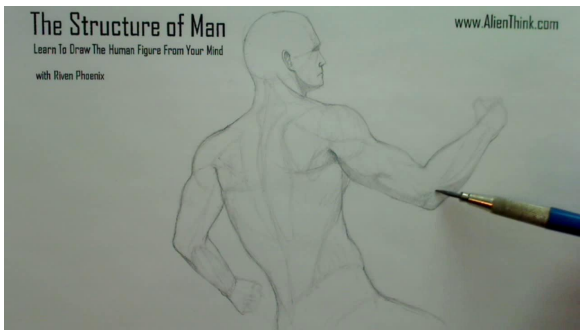
25		this area here is just going to be probably be stopped by muscle B right and then I'm going to get this area over here
26		because of six and seven right so really in six and seven right if we take them out we'll start to see how was right we can actually take out some of these lines here because we can see the anomalies in the background
27		we can just start to figure out right the light is kind of like coming here again we're building in layers now right we're going to think about this first
28		okay I'm going to get definitely a darkish area over here right it's just muscle B coming in and then over here for the the hand we can just do it this way

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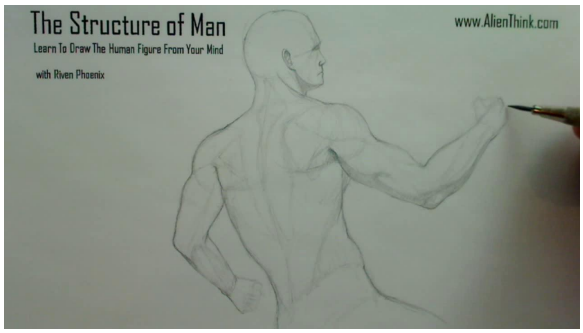
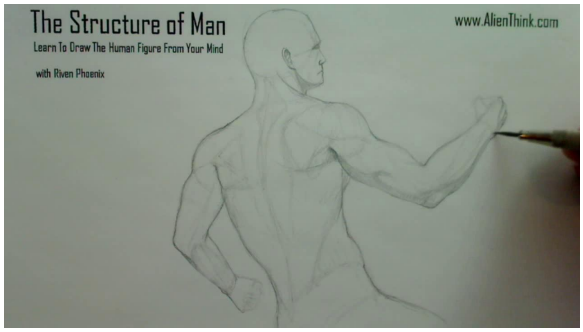
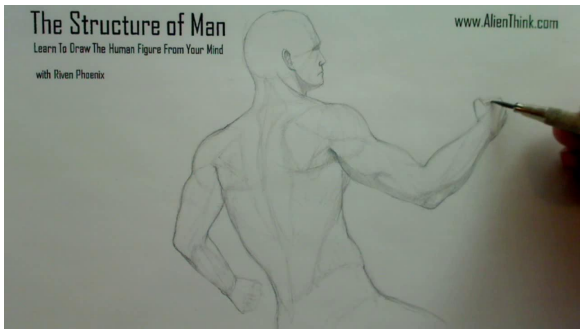
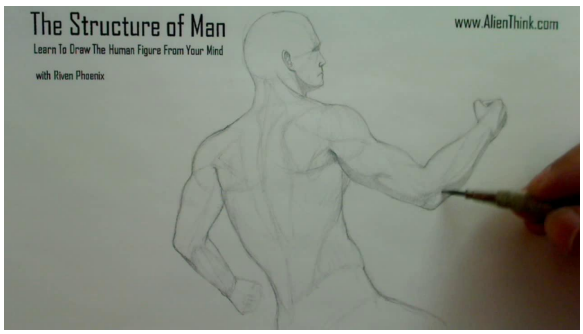
29		we can we'll do like the a little bit of the of the of the knuckles over here and say that okay all of this area here really is just going to be like this over here I'm just going to get it to be kind of dark over here like this
30		right and then over here I'm going to get the thumb and it's going to be kind of like dark in here and here I'm just going to basically make it like this over here very simple
31		right just use like suggestion to bring some of these ideas out because this is really just a conceptual understanding of how to work with shadows
32		okay so what's be like get some shapes in you can start to put in some our own ideas here and then now start to think about

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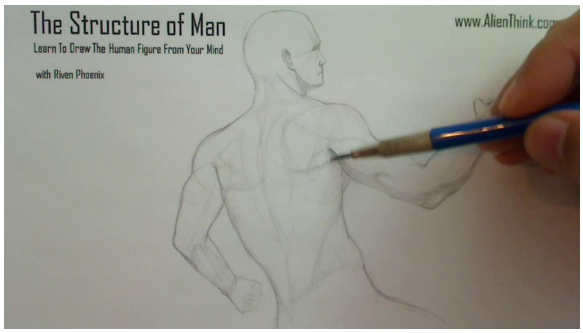
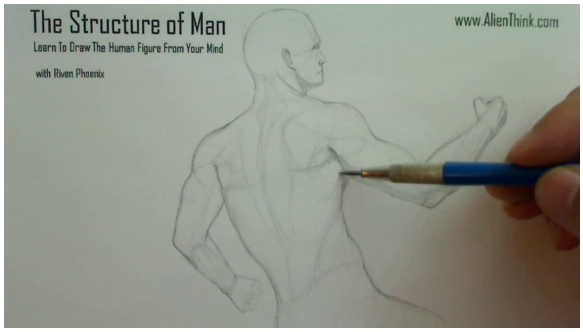
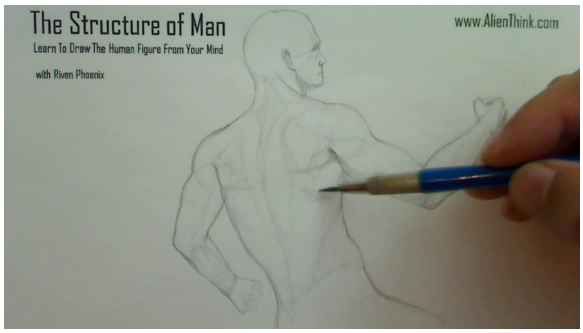
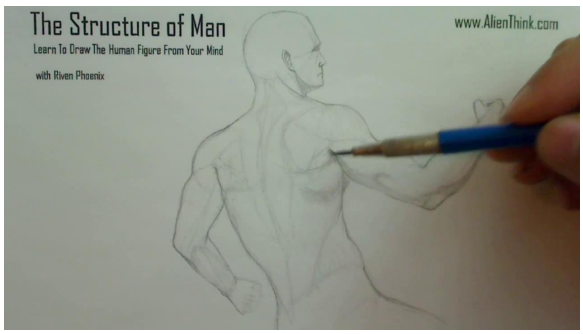
33		this is the darkest area so I know that okay from the front I'm going to see a little bit of that pack muscle then over here I'm going to now
34		I'm going to start to get into the doors I must go over here right so over here I'm going to do a little bit of shadow over here like this
35		right I'm really not showing the the clavicle over here it's really just lines here that we want to show
36		okay so what would happen here we can put like a shadow over here right because we can now think about this

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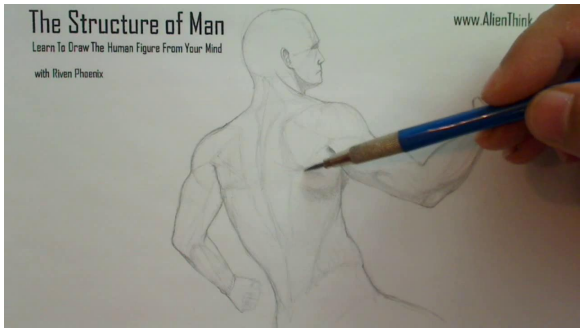
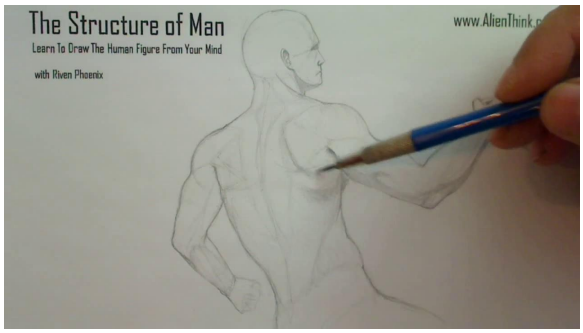
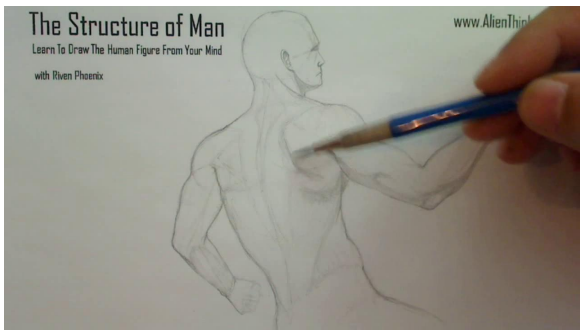
37		a little bit right what's really happening over here right so here we can say that okay this arm is up like this
38		and we can start to put just the idea here and like the skin would be up a little bit right
39		you can experiment with like some of these concepts here and just follow follow some of the muscles
40		right just think about you don't have to show every muscle now right that's the point because it's just understanding the underlying muscles

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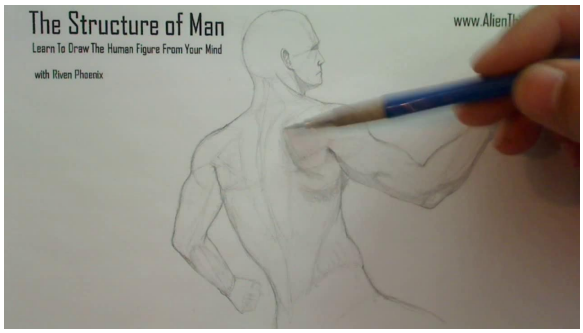
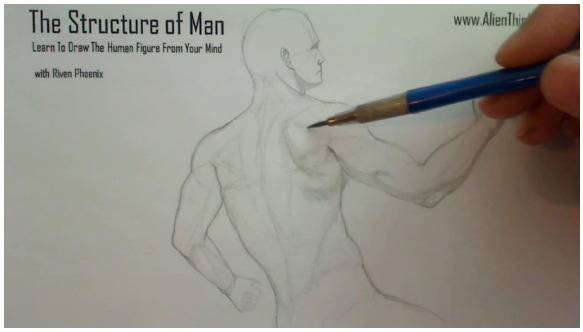
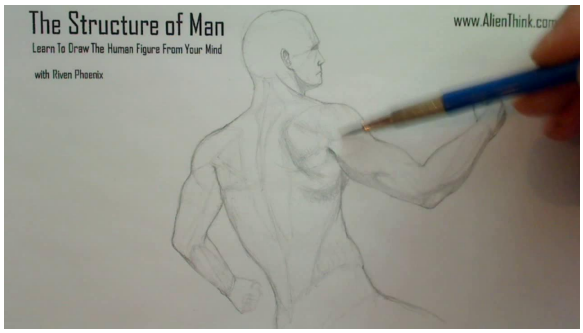
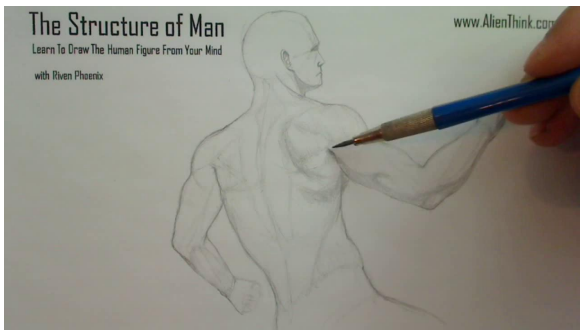
41		but here we can just decide okay which muscle do I think will show right depending on their history
42		right so here we'll say that okay well now we can just put like a lighter
43		lighter shadow over here start to bring out some of these other details to get a better idea
44		of the whole system what is it that we're trying to accomplish right so here we can just simply blend some of these concepts in

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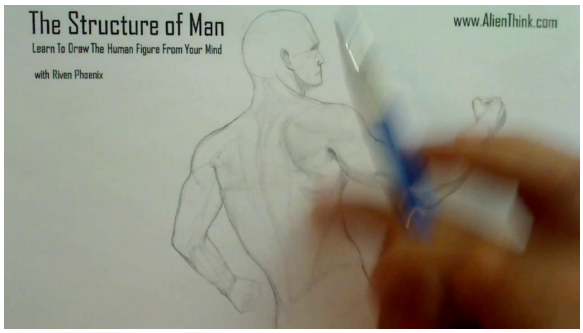
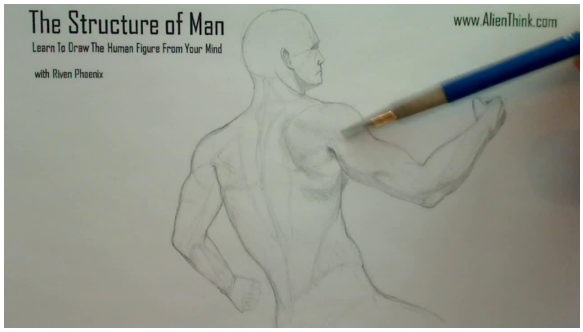
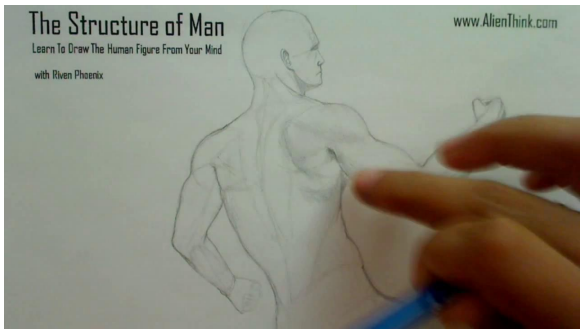
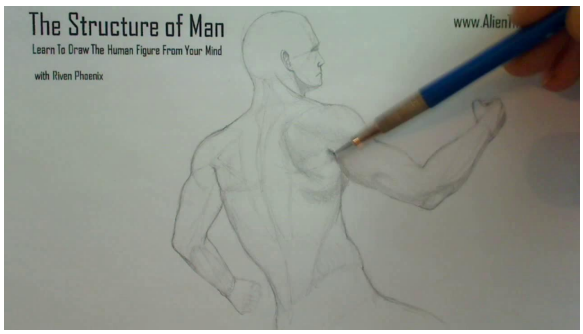
45		it'll start to look more and more realistic right so think about right because this is really just joining here
46		so we know that this this probably will have these are a curve like this and then over here I'm going to get a little bit of softer shadow too
47		over here to bring this up so this means that over here I'm going to actually darken this up a little more
48		I want to show this in shadows right so you have to work with the values a little bit basically is what I'm getting at

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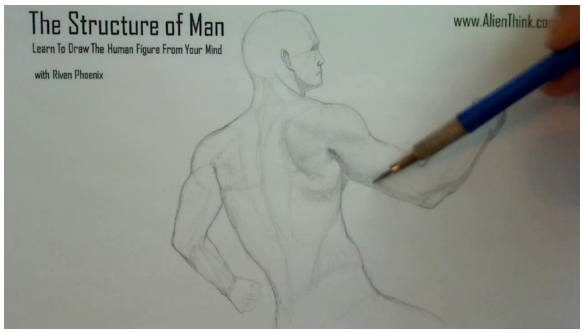
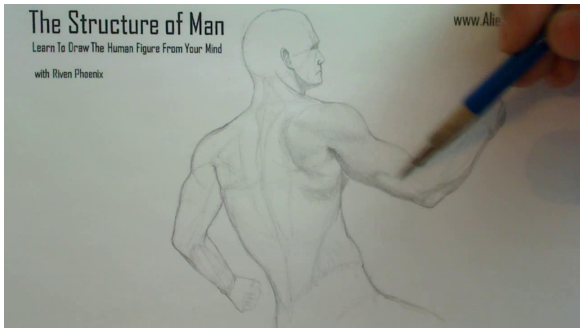
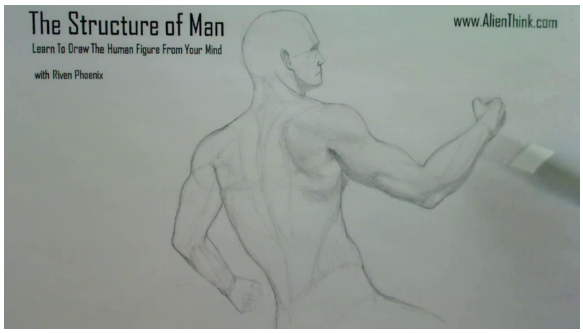
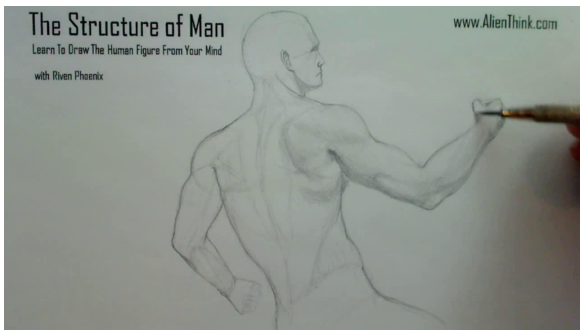
49		okay so here I'm just going to shade some of this stuff in very lightly first
50		right and then over here let me get to the six and seven is where we can now start to show a little bit of shadow work on there too
51		right and all of this can just be like this where we're just blending in it
52		and here I'm just going to add some stuff under the thumb a little bit right so once you get this then you can take your

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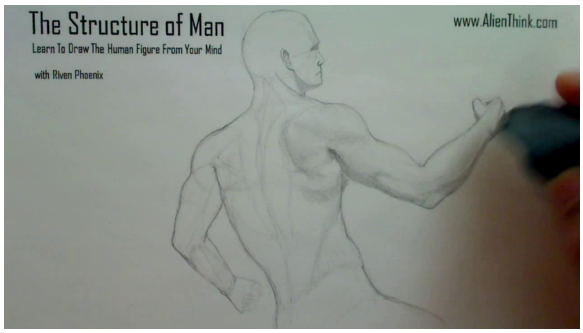
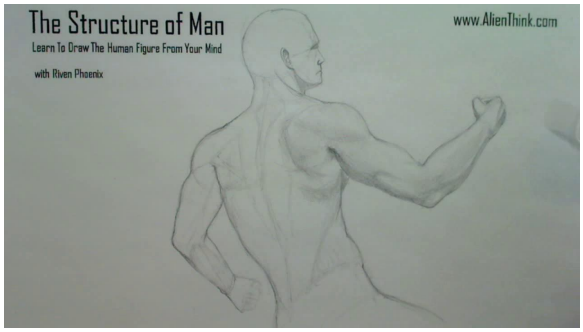
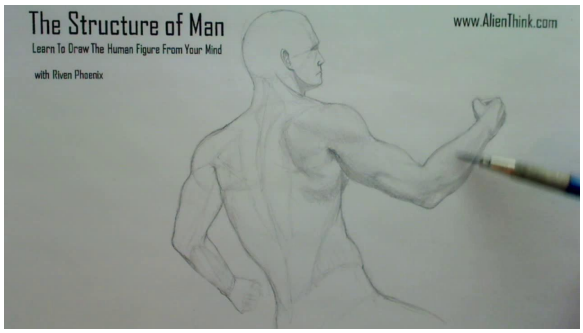
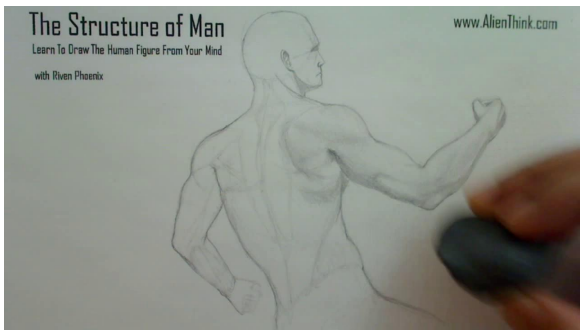
53		race and say that well let me look at this a little bit let me just clean up some of these ideas here
54		and then say that right this really is the junction where this is going right for six and seven
55		so here we can actually put this like shadow here and then cut it off that junction right just like this
56		to to get that intricate idea of that surface not in it that we that we understand that this idea these ideas

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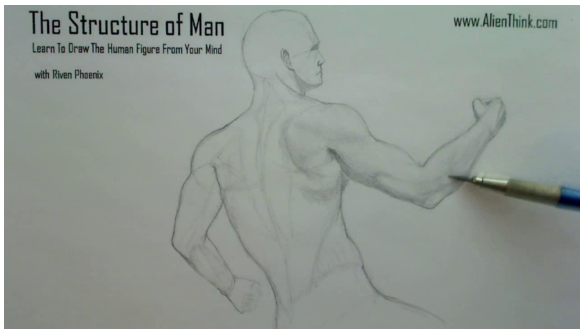
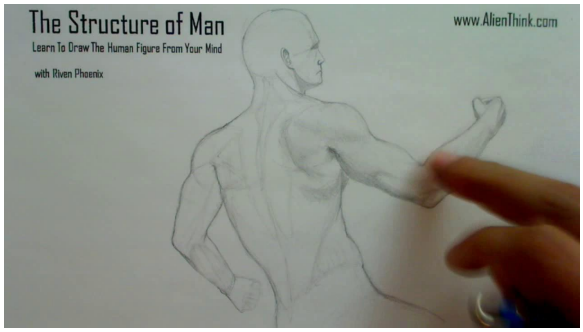
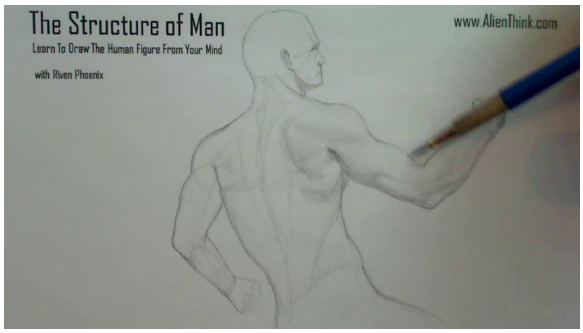
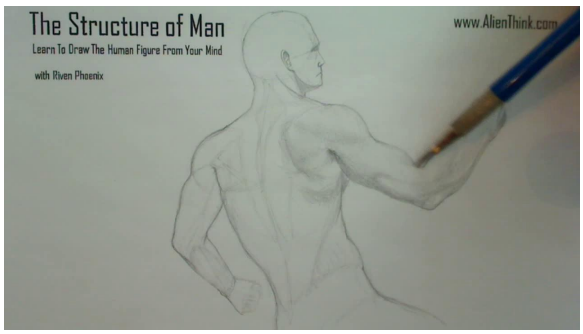
57		here are separate from six and seven right you're going to get a little bit of shadow work going in this way
58		right so you can see how the surface not any can be understood by just understanding some of the basic concepts of shadow
59		right and just make your own decisions in this this is going to be the the bicep over here
60		right this is really that connection system that we went for over here then over here we're going to make this a little more darker

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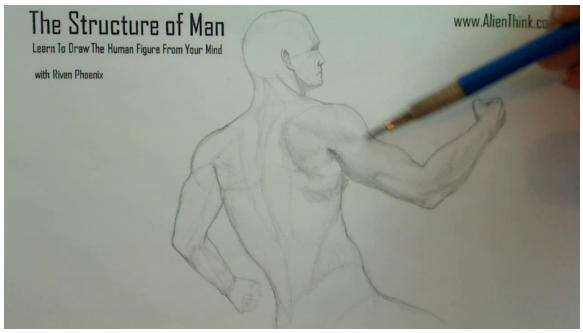
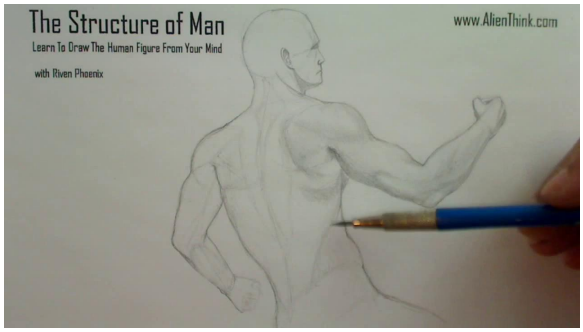
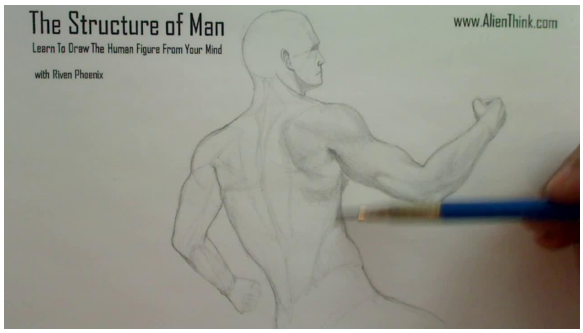
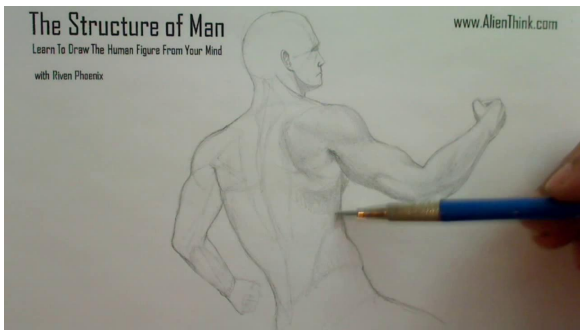
61		very very slightly to bring it out a little more
62		just like that so here let's work on this area over here so here we're just going to do to make this dark
63		because from our understanding of this when we were when we looked at it in more detail we knew that really
64		this area is definitely going to be a little more darker because it has to follow the inside into the chance cavity

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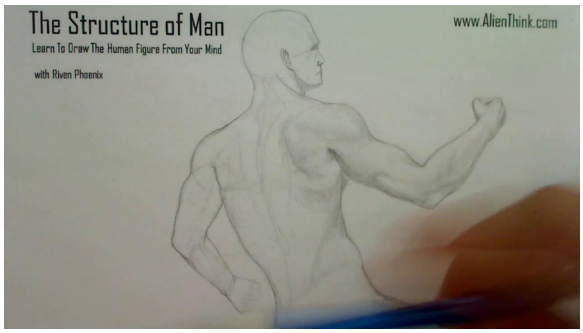
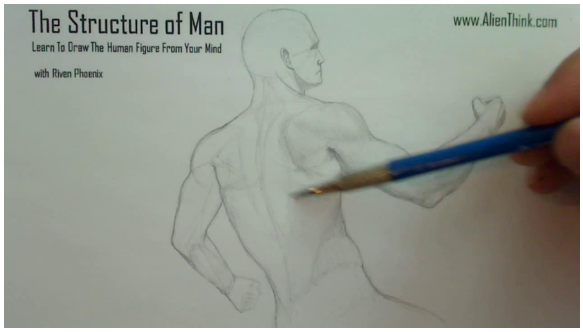
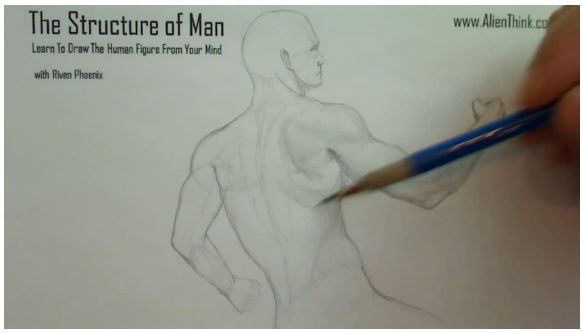
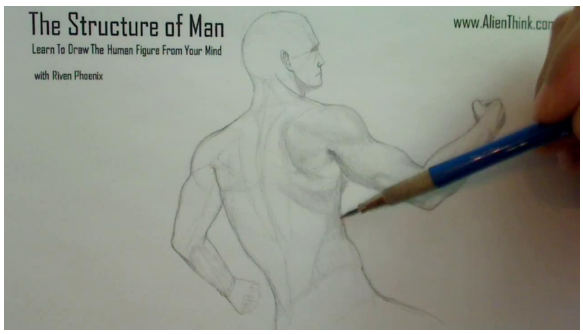
65		right so here I'm just going to first put on some basic ideas over here so once we get this we can now start to pull
66		some muscles that because he's pushing his arm up right these concepts are not difficult to understand
67		it's just understanding that how much freedom you really have in thinking about shading the figure
68		right just thinking about what's going to show right the surface anatomy is going to be a little different in the back then from the front

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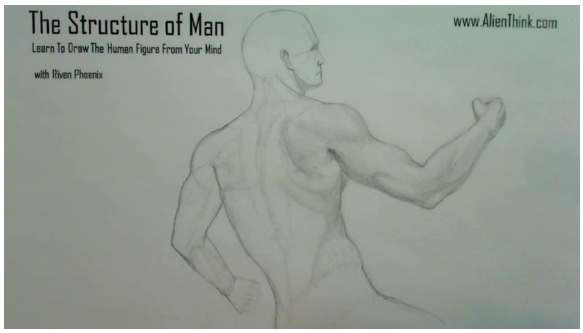
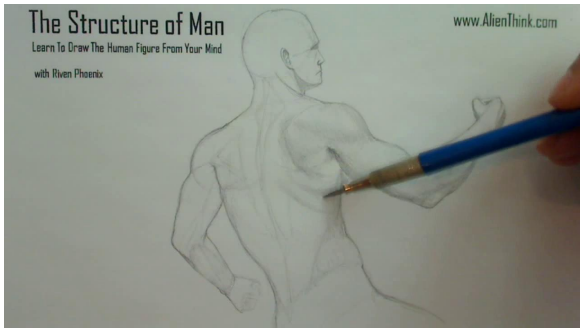
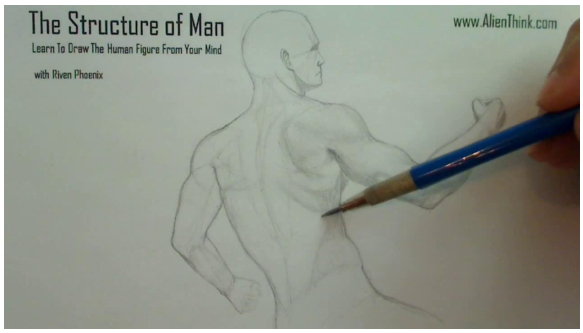
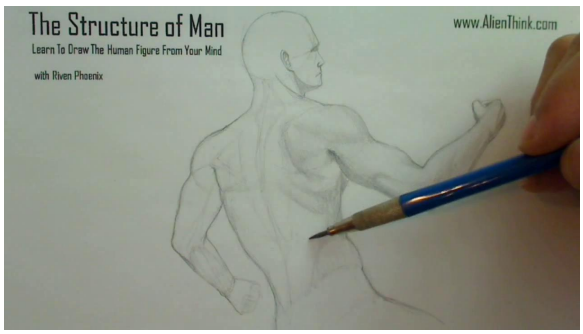
69		right and we can mess around with these concepts a little bit
70		I'm just showing that okay I'm going to get like some pulls here right because this is the rip
71		right the ribs are coming in so here I'm just going to do this over here and then over here we know that right
72		which this area here we know that okay well we can kind of we don't have to follow it the way we put the

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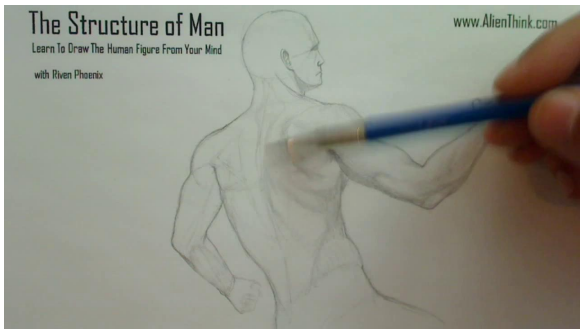
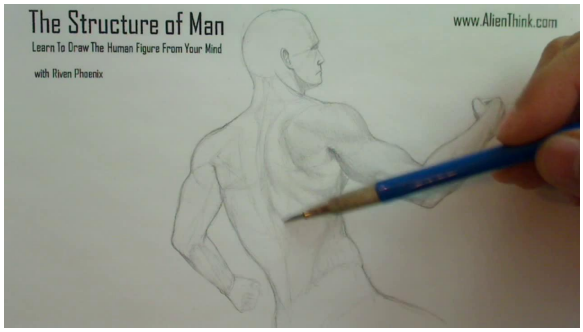
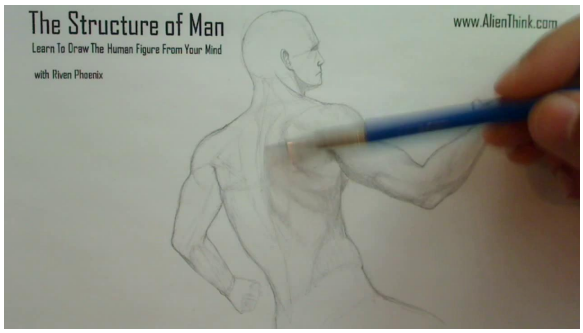
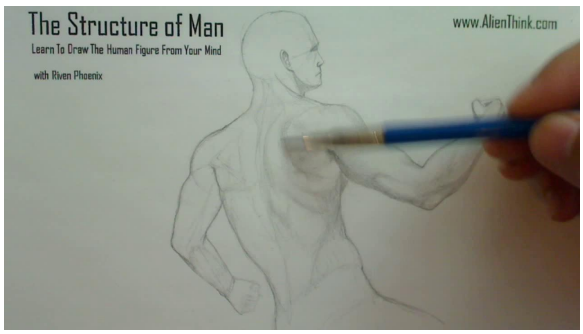
73		muscles right this is the thing in in the back that it actually behaves much more differently than from the front
74		but when you're doing for uh see if you're doing like work for sequential arc it doesn't really matter right but you can still use these ideas
75		sequential art is pretty straightforward in in when you draw you just draw out all the muscles the way they are and call it a day
76		right but when you're illustrating like this you can like start to think about more and more of these ideas

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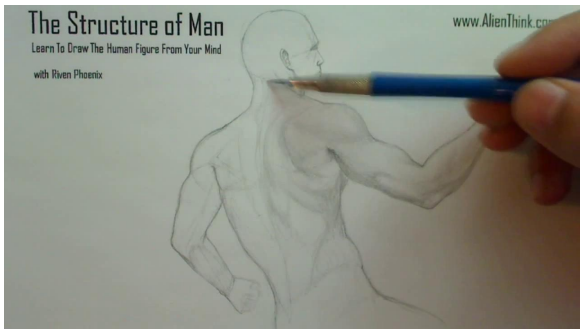
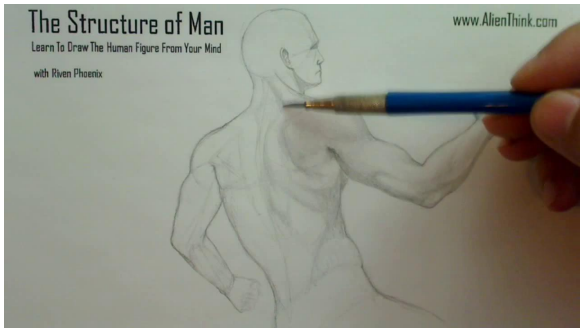
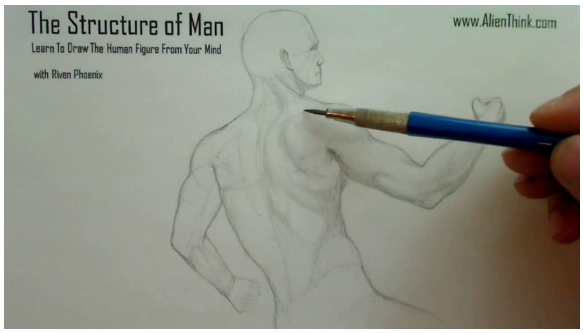
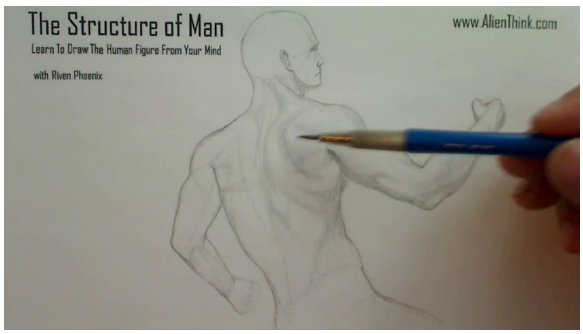
77		right so here I'm just going to start to add some shadow work over here first
78		just building up the ideas just just building them up
79		right so here I'm going to get a little bit of work over here right so we're pretty much following the same ideas
80		of the bone structure and coming up with some some ideas that are kind of like hours we could say right

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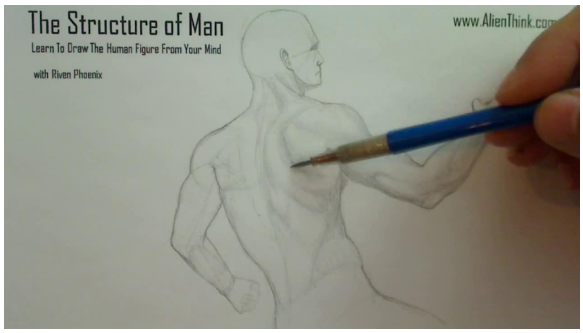
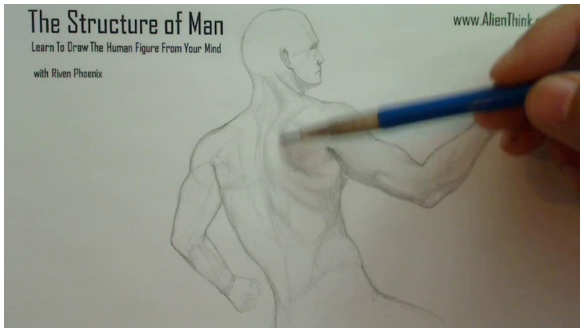
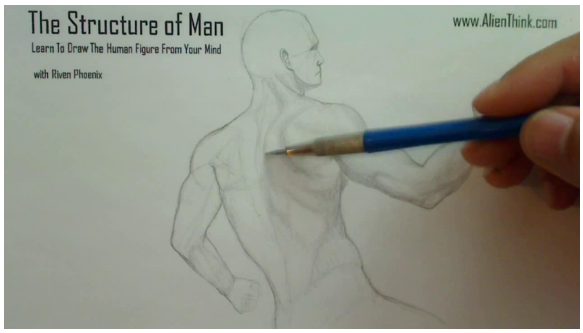
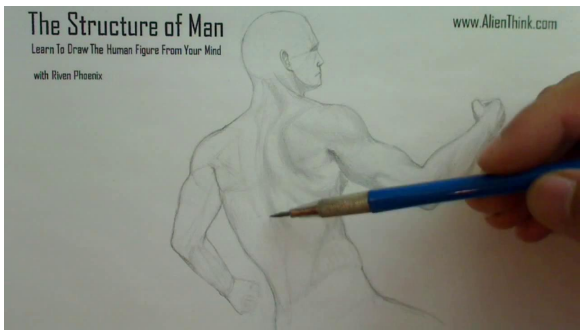
81		say that those are hours so here I'm just going to make this a little more darker because I just want to show that
82		look the clavicle I'm showing the scapula is over there
83		right so here I'm just going to like some ideas over here in the back like this
84		in this over here now you're going to get your your back wedge over here and this is where we're going to now

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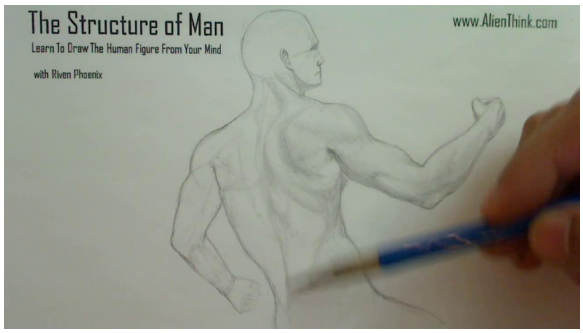
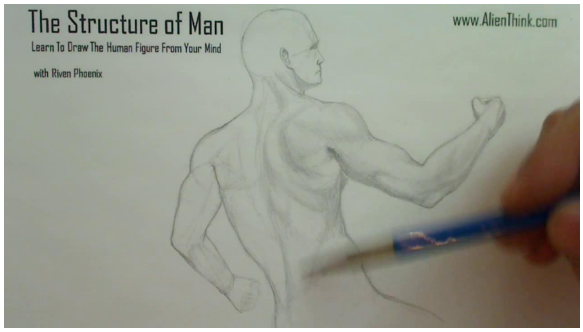
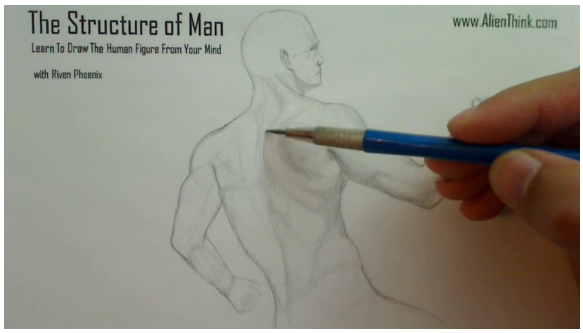
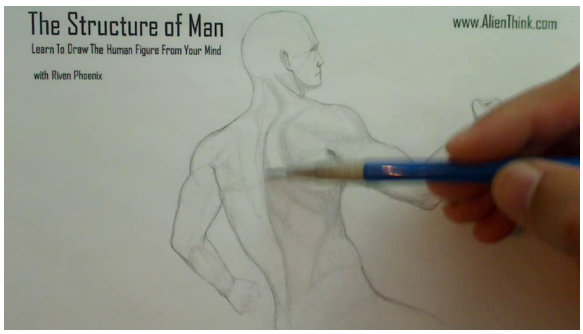
85		start to shade this in a little bit over here
86		all right this you're going to get like this line here that's going to be in the back and it's going to be
87		much just following the bumps and bruises right you're going to get at least a line in the back
88		like this and then over here putting some shadows here

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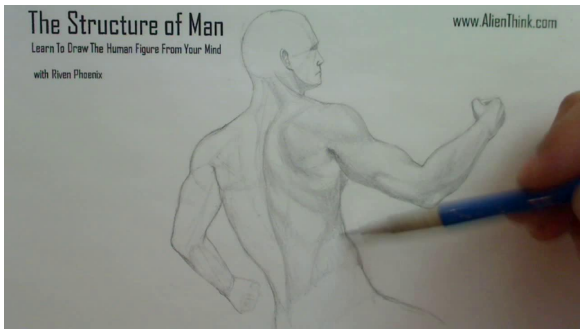
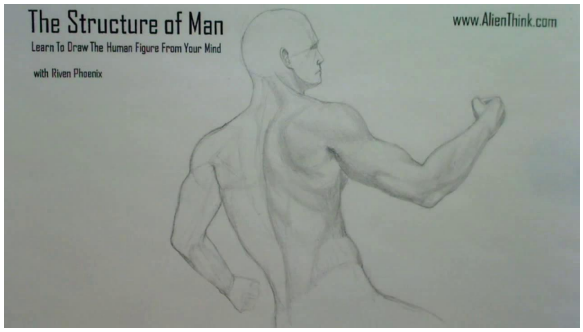
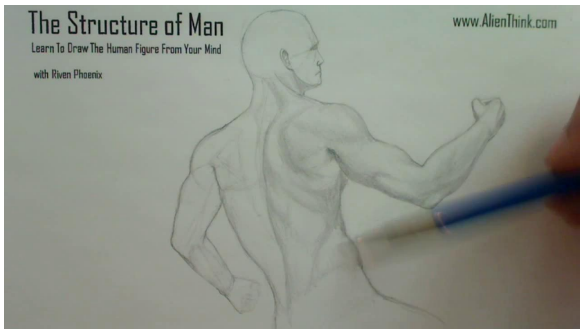
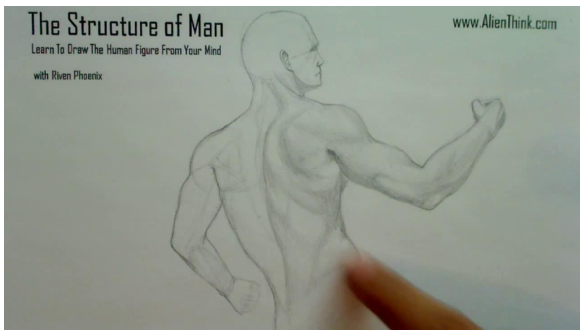
89		right think about the light source when I'm doing this I'm thinking about how's the light really hitting this stuff
90		over here right so here I'm just going to take some of that stuff out over here because the light would be
91		hitting this part and over here it's just going to be really
92		soft shadows like this

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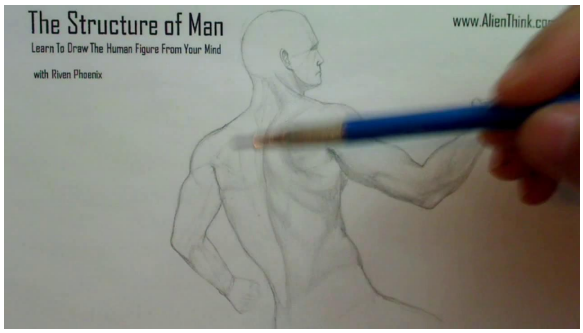
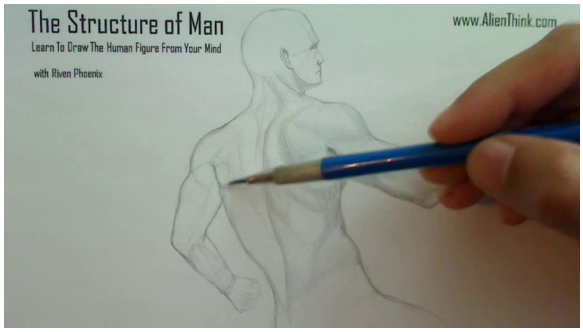
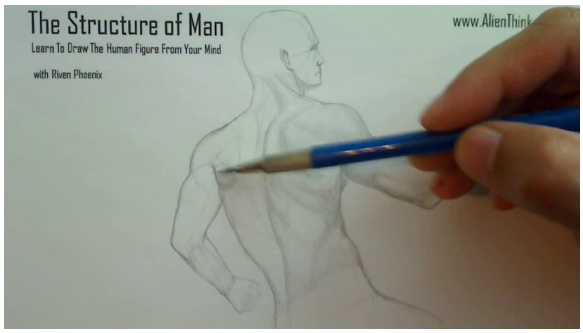
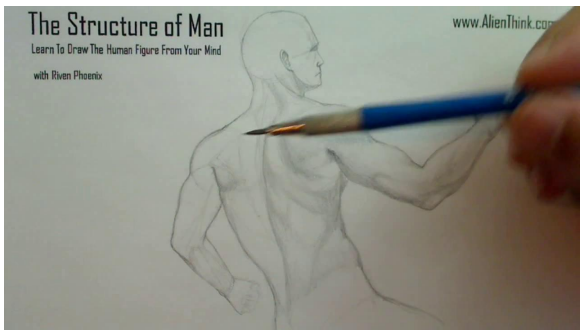
93		okay so now when we get to this part over here we can start to think about some of these ideas
94		for the for some of these muscles over here too right this is going to like balloon out a little bit
95		right so it's the same concept that we went through in that monster drawing that we did
96		right really just coming up just using the understanding of all the muscles that are there

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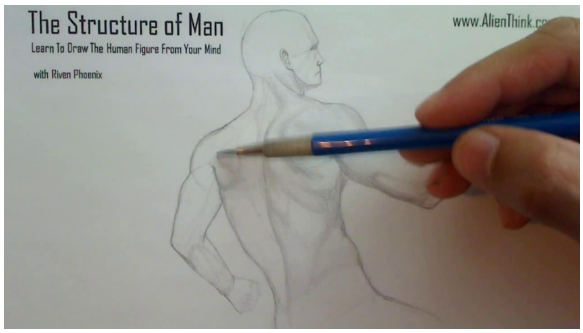
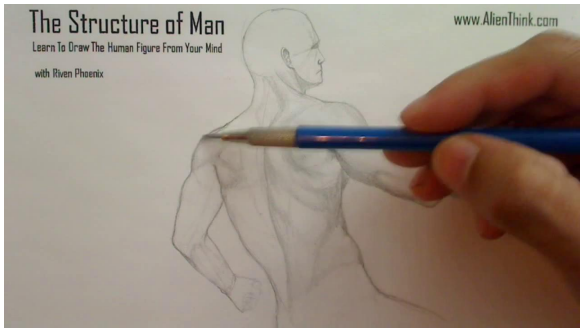
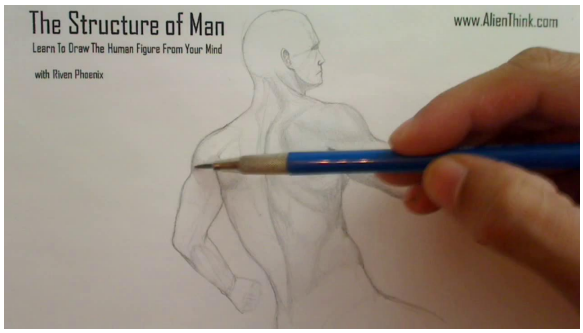
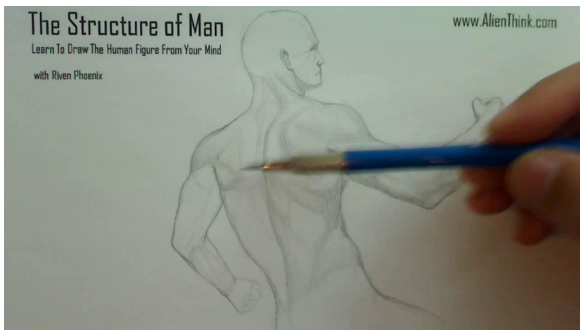
97		changing a few things around right and creating like a history of what you what muscle you think is bigger than
98		the other
99		okay I'm trying to explain this whole concept of of the work and the shadows so hopefully that's helping
100		you to understand right so you can just see how much freedom you have here

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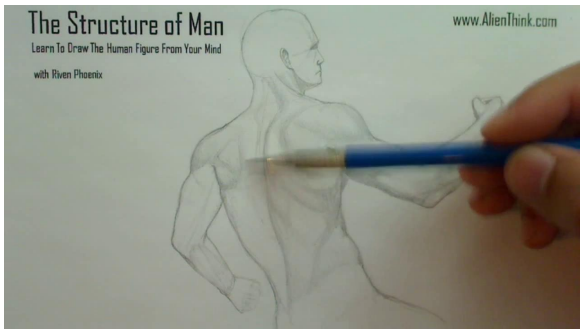
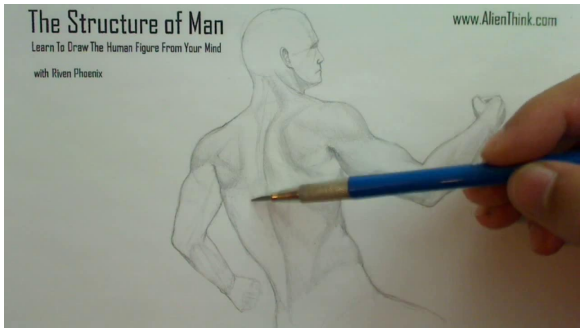
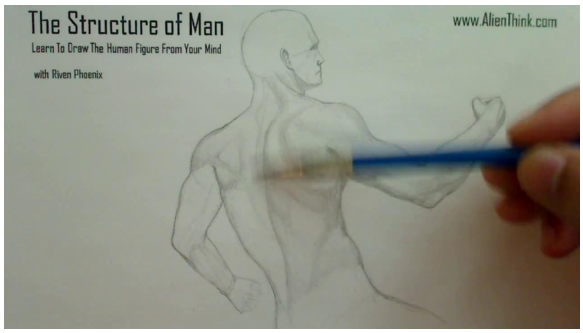
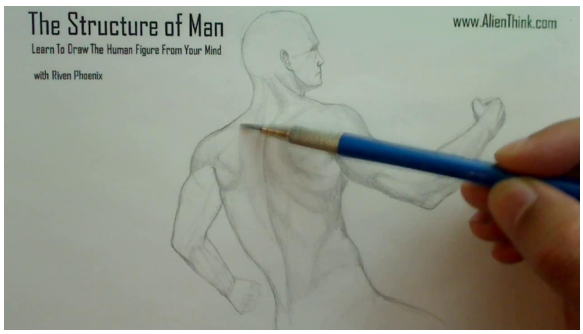
101		okay so here I'm just going to do like a little bit of work over here right so I know that little bit
102		of that muscle is going to probably show a little bit like this that is going down in that way over there
103		and this is just going to be like kind of like this over here and here I'm just going to show like a bump
104		see how that works out over here I'm happy with that and don't over here it's going to be kind of more darker

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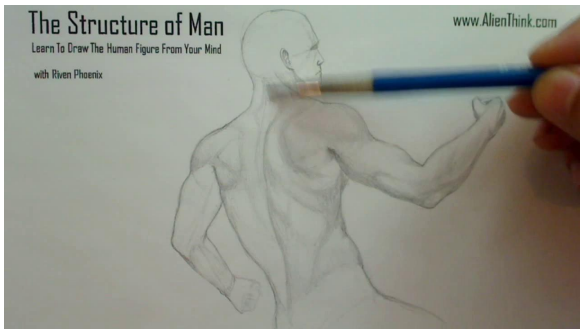
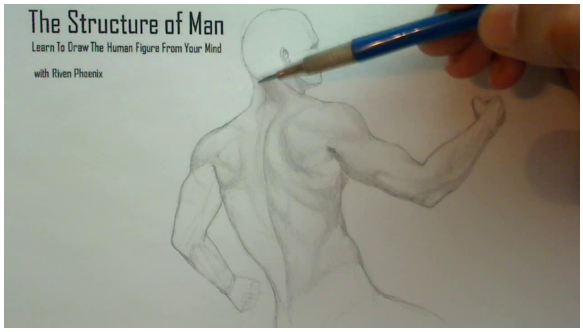
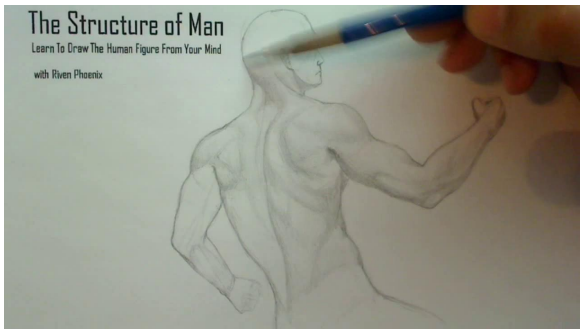
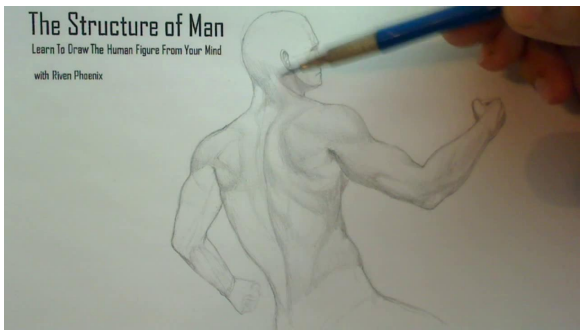
105		in this area over here it's going kind of in and actually this is actually more on an angle
106		over here so here we can now start to think about some of these angles over here now
107		right start to think about shading in the head
108		okay so we can actually mean right so the because the light is going to be hitting this area over here

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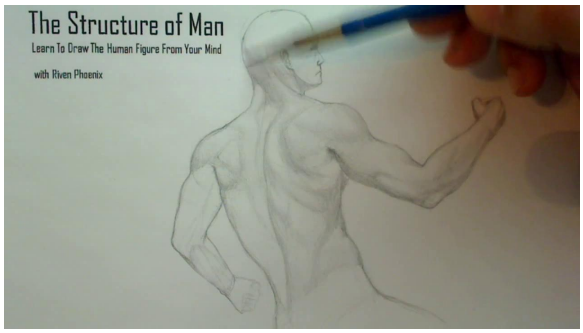
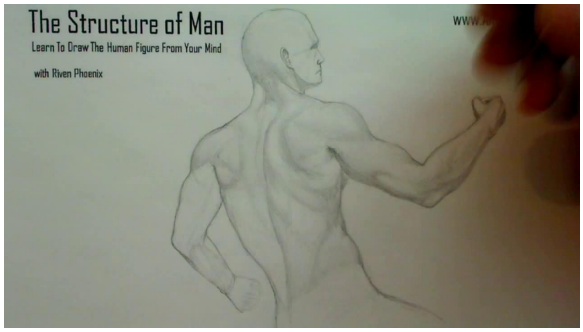
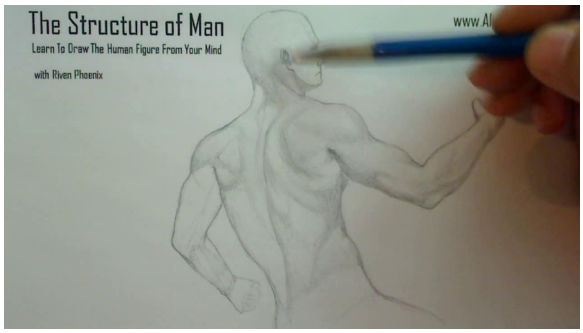
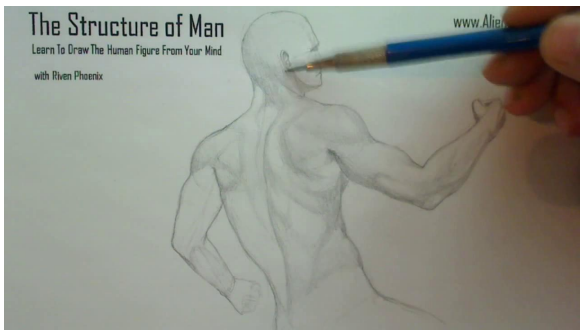
109		so it's going to be a little more darker like this
110		right so here I'm thinking about okay the light is going to hit and then look it's going to
111		probably show a little bit of that head over there right so you just have to think a little bit
112		a bit like a computer think about basically most how is the light striking to get rendering to work

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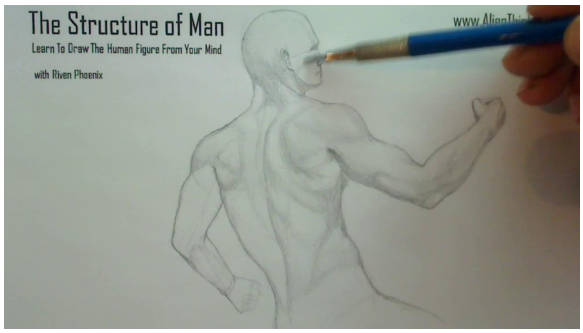
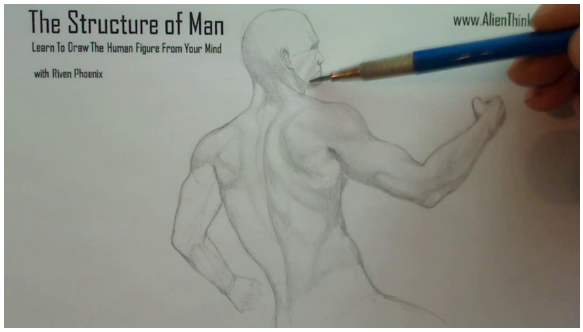
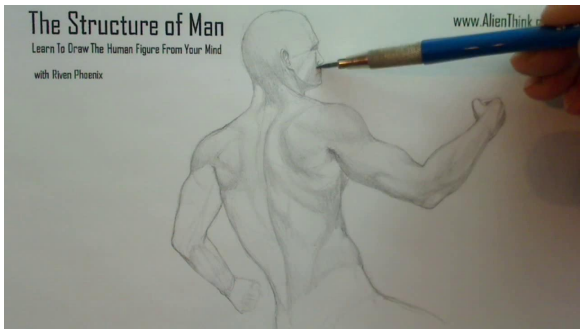
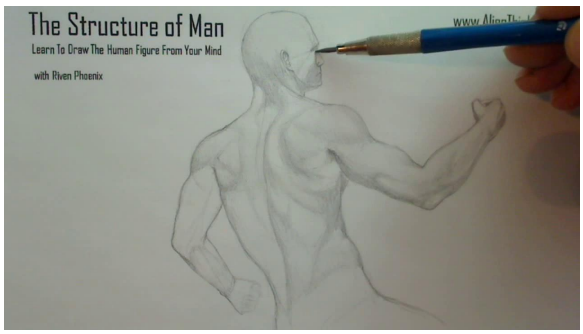
113		correctly right so over here I'm just going to make actually all this stuff here a little more darker
114		over here we could just put this all in shadows really think about it right it's just going to go
115		here all in shadows and then it'll hit it straight because it's the curve of the the head
116		and then over here a little bit of shadow work over here

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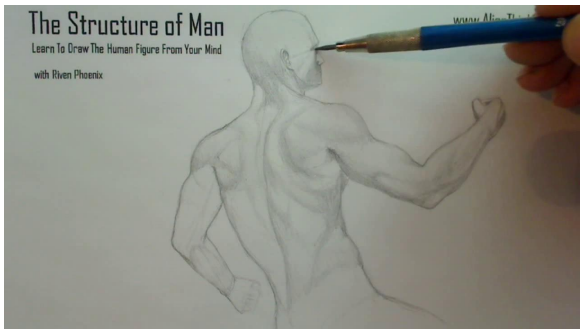
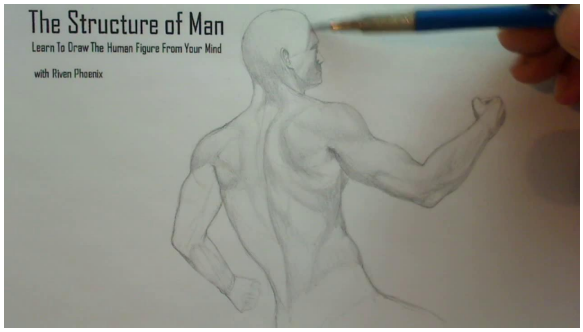
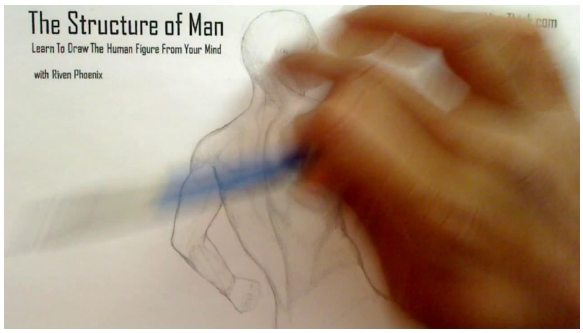
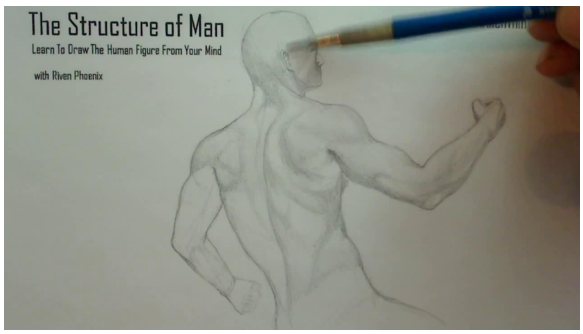
117		and all of this is just going to be dark I'm going to get probably a little bit of some
118		temple work over there a little bit stuff like this over here right the the reason we're doing
119		this again is that we want to create a database of the experience of all the shadow work that we
120		did to solve an issue and then we can use this and build on top of this for other illustrations

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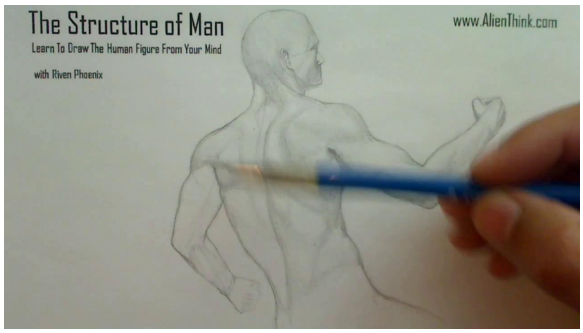
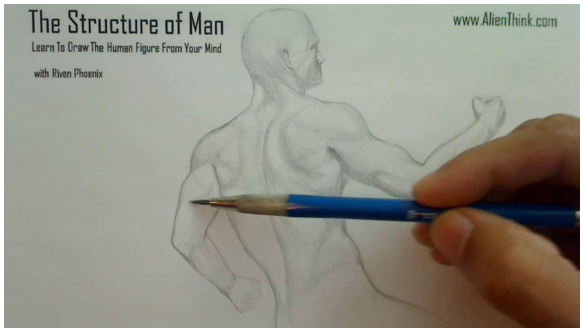
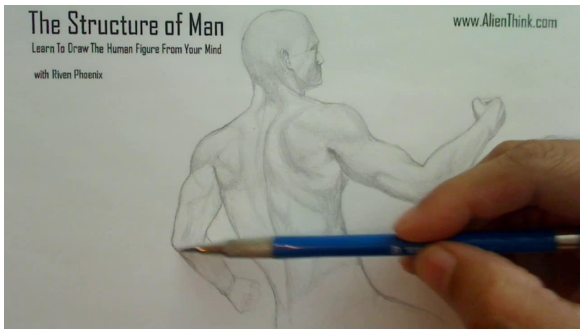
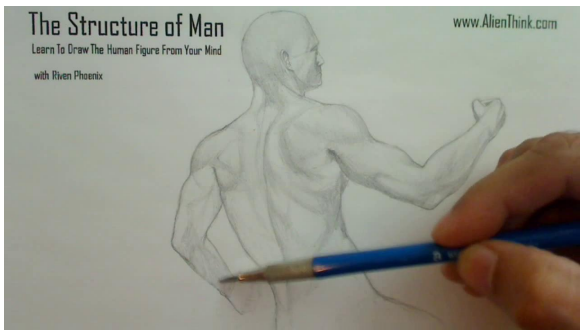
121		okay so this part is going to be very easy we just know that okay right well the light is just
122		going to be hitting this guy like this and right so I'm going to get like these organic shapes
123		and basically that's it all of this stuff really is just going to be all in dark over here this really
124		nothing really to say about this is just going to be dark but look I'm going to get a little bit

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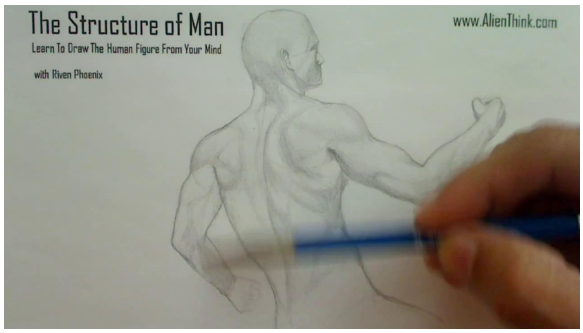
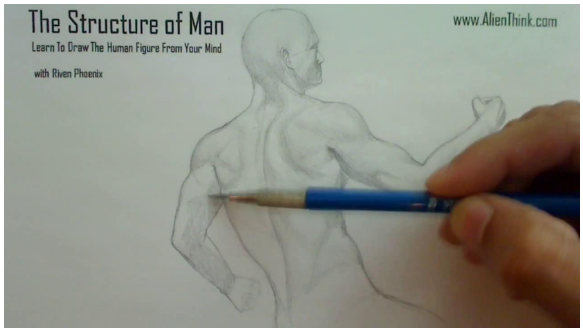
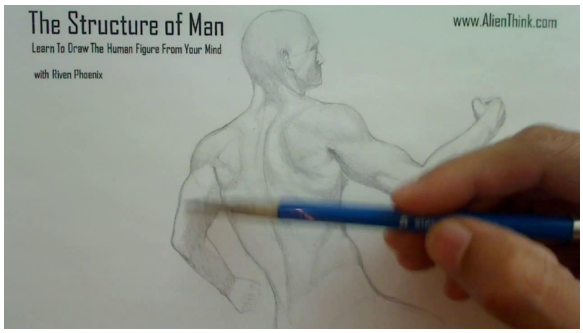
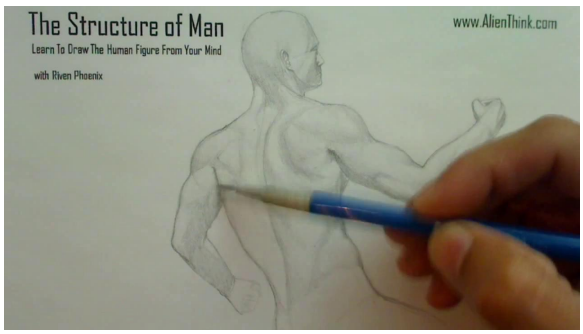
125		light from the other side over there and over here I'm just going to do all of this dark dark right
126		so here we'll start to create better shadows over here
127		and just start to do the same thing just make it all nice and soft
128		putting like these deeper shadows right so again we're doing a conceptual rendering right it's

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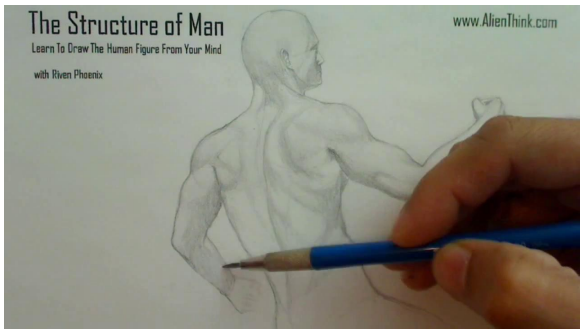
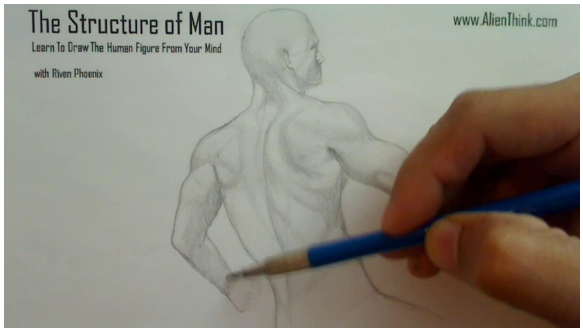
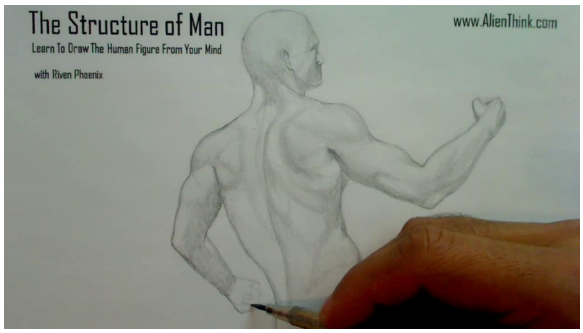
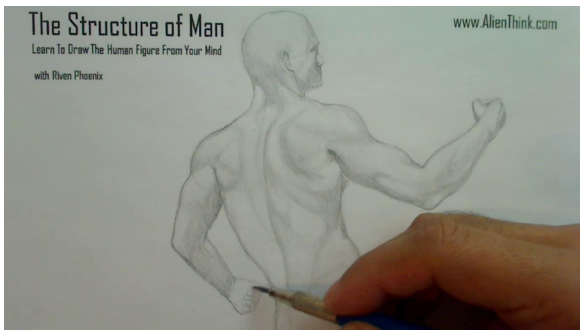
129		completely different from realistic rendering or in conceptual rendering you're trying to
130		create a style of artwork okay so for this here what we want to do is actually for this I'm
131		just going to think about each finger over here is going to be pretty simple to do over here so
132		let's do this finger like this again you can just use your hand at this point in time do like a

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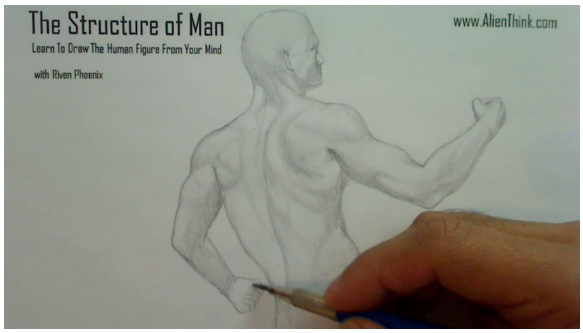
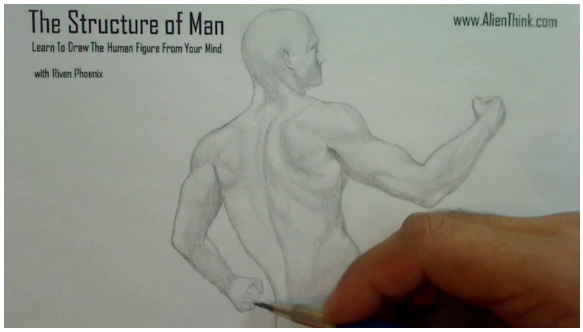
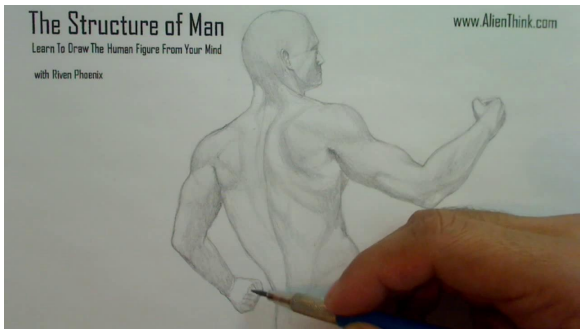
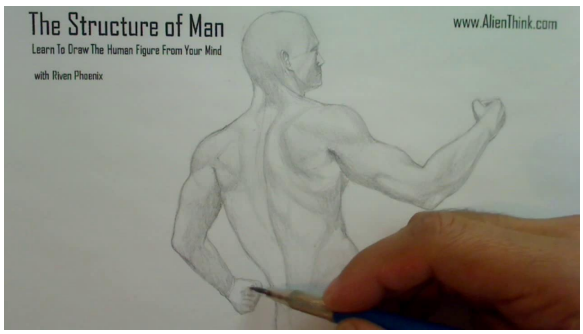
133		different version of the hand or whatever it doesn't matter as long as we get in the hand you
134		got to think about the light and shadow also right the light the shadow is going to be really
135		more in this area it's going to be inside here then you're going to get it kind of like inside
136		the palm and your handle start to come out automatically right this just has to be conceptual

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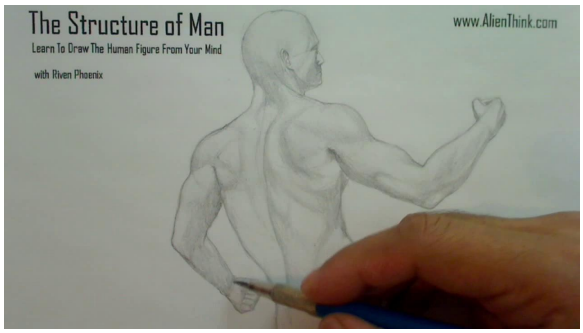
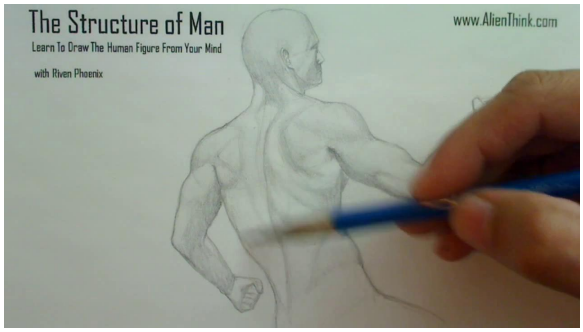
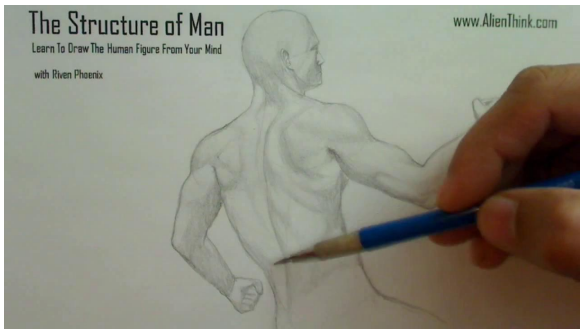
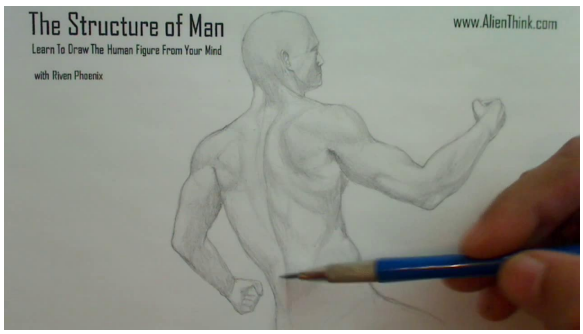
137		over here in this area because we really haven't looked at that yet right so over here to finish
138		this off it's almost done we just want to understand this area over here we're going to do bring
139		out some of the shadows over here then remember this over here where this goes there these are like
140		these two pipes in the back so I'm going to just put it kind of like this over here and this

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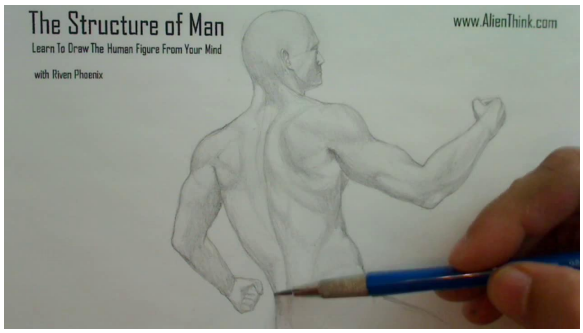
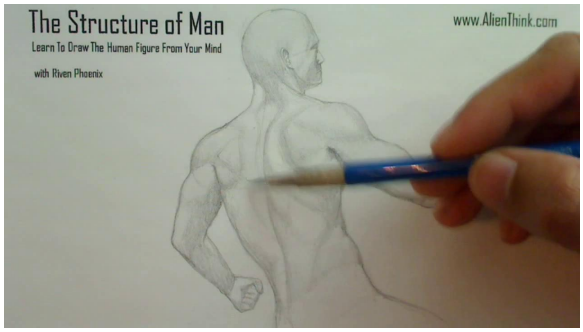
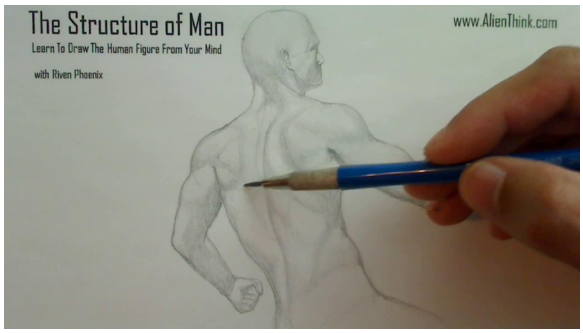
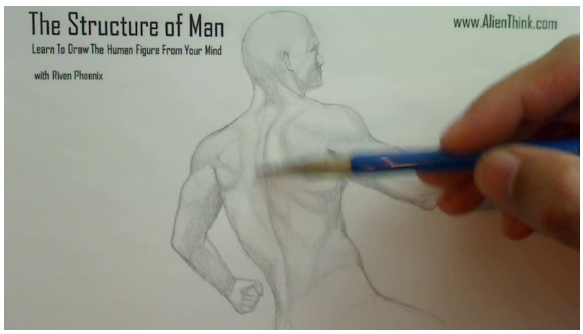
141		is just going to disappear over there and finish that part anyways okay so you can show a little
142		bit of rip work if you want to it doesn't matter right I just want to show some of the most important
143		concepts from this and we know look this muscle is coming like this and it's we're going to give
144		like a bump over here just like this over here right so here we can say that okay in this idea

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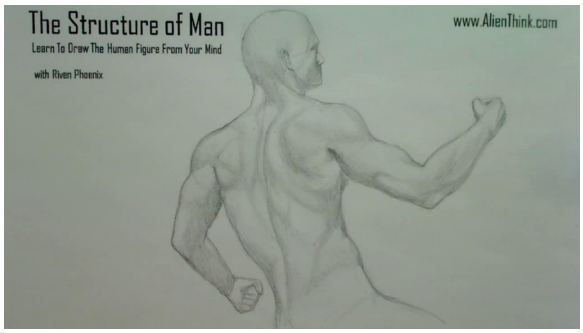
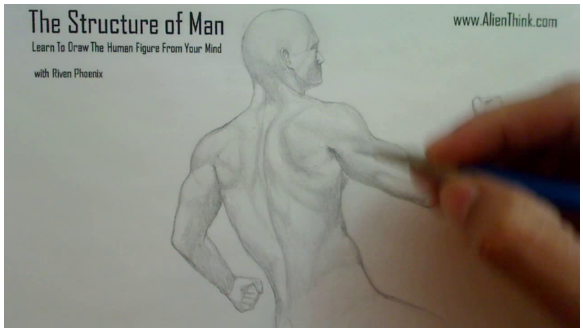
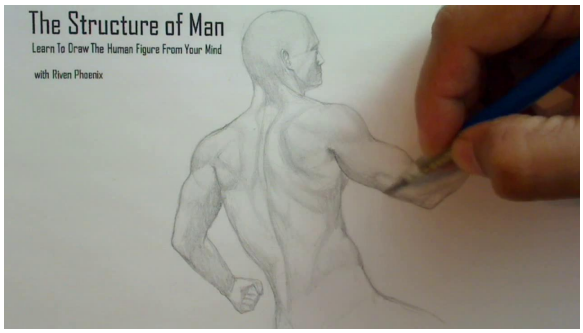
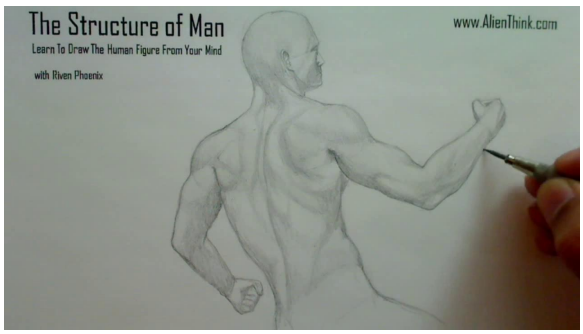
145		that we looked at we did a very fast study of the human figure and we're able to accomplish the
146		goal that we were after right so here we've understood and mastered conceptually how all the muscles
147		work and it's just going to come down to surface anatomy and your style of drawing right and we
148		can now make this a much more cleaner drawing by just creating these light contour lines around it

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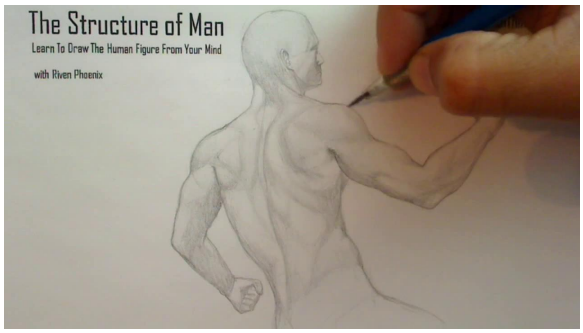
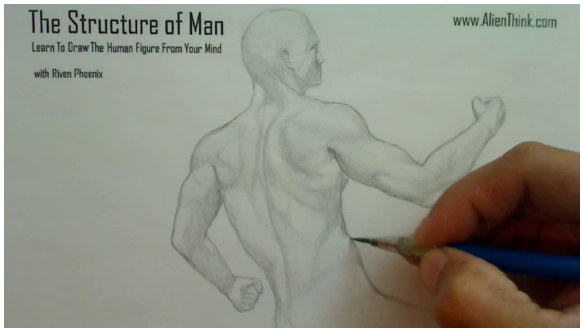
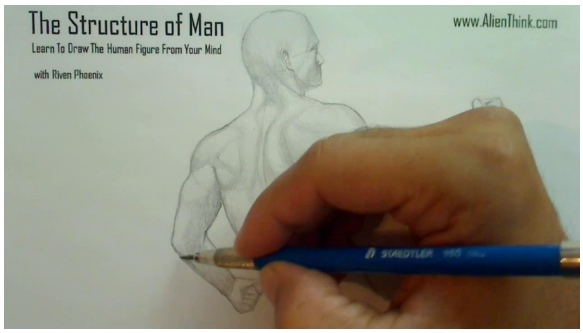
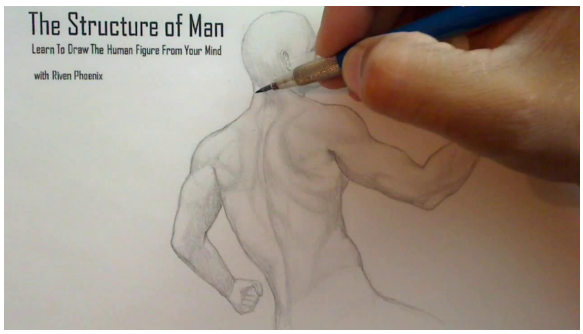
149		and make it more crisper right so here you'll see that it'll start to come out as a cleaner
150		illustration once I do that
151		so once you have this you can now start to go in this and do much more darker shadows if you
152		want to do like a third or fourth layer okay then over here actually just do it this way

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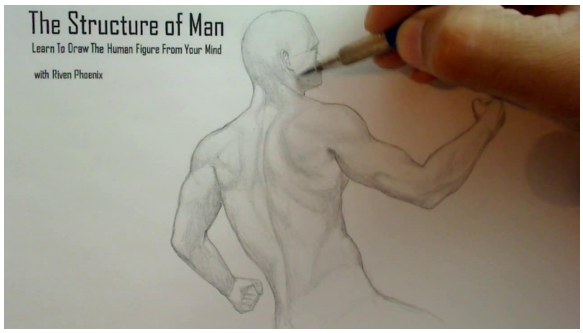
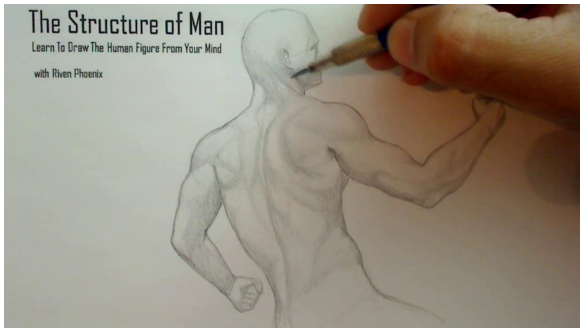
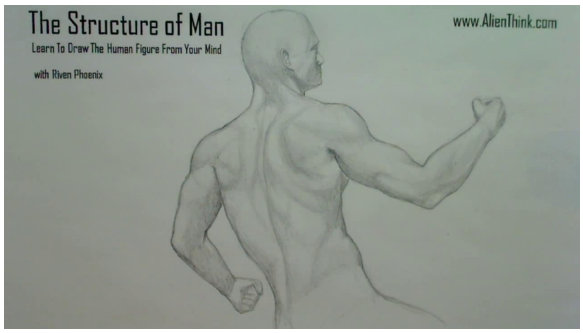
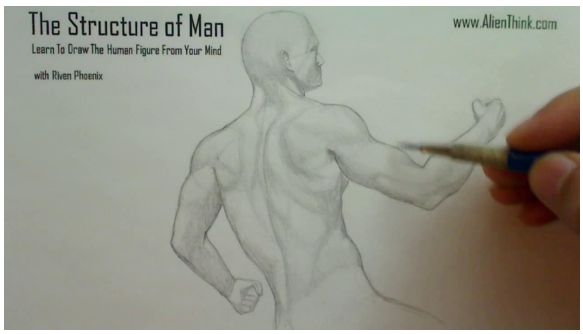
153		look over here I'm gonna make this a little more darker in this area as this is under the year
154		over here right this is just going to come down like this over here make it a little more realistic
155		okay so now let's look at the forms right so what's what's happening in the forms right so here we're
156		gonna say that okay here let's say we drop a line over here so this form is going to come like this

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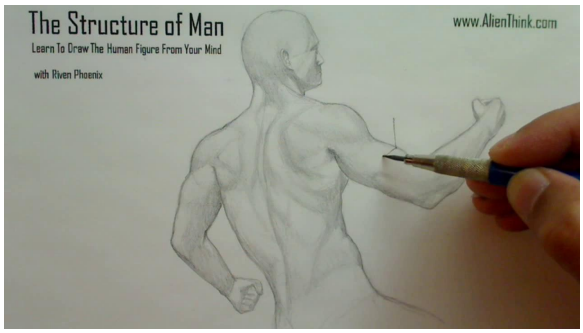
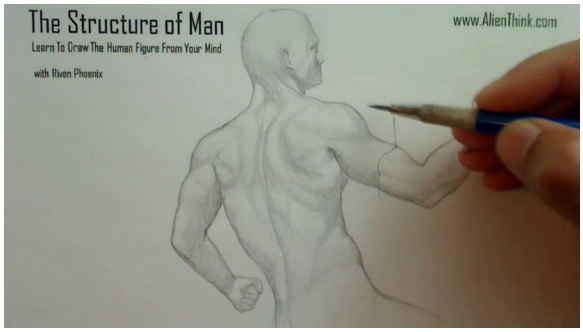
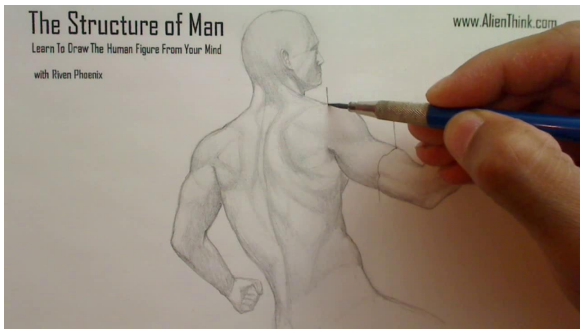
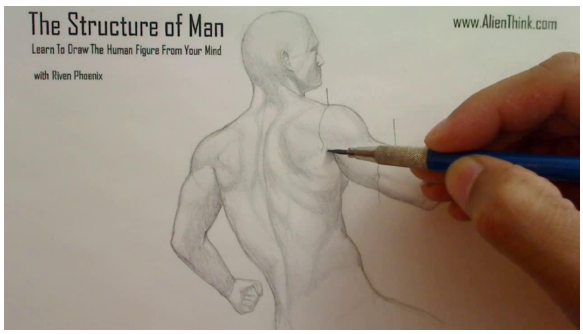
157		it's going to go around the dry step it's going to go in like this a little bit and go down
158		right then over here if we do let's do a line over here if we do this line over here we can see
159		that okay this is coming down like this over here it go it went kind of in a little bit over here
160		in in this area and then it's going to go in up like this and it's just going to bounce around

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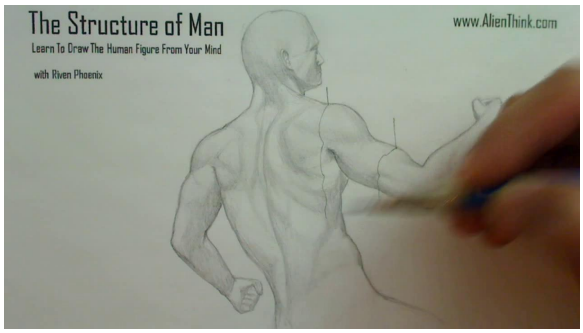
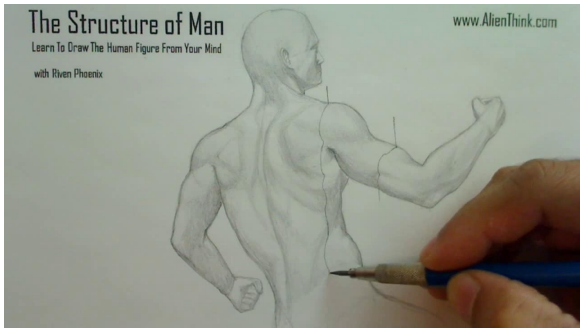
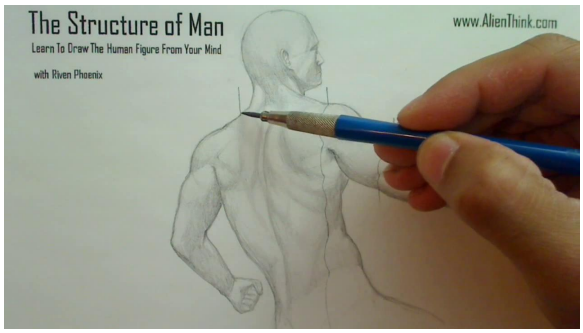
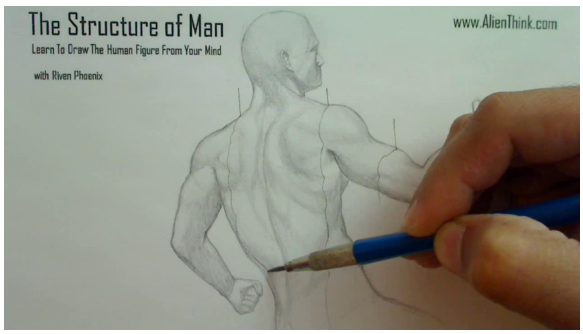
161		over here just like this you're going to go in then it's going to come out right and then it's
162		going to go over to the area for the botox right and over here we'll do the same thing okay if it
163		hit here it's going over here it's going to go like this over here it's going to go all the way
164		inside right and then it's just going to go into the botox area and over here let's do this

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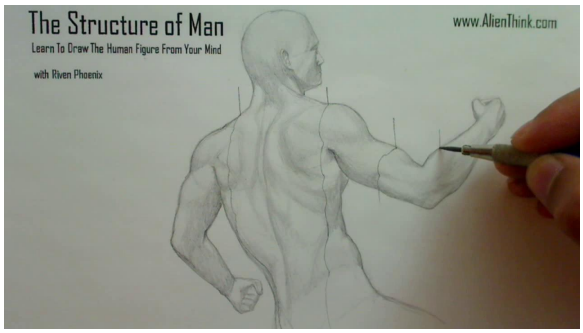
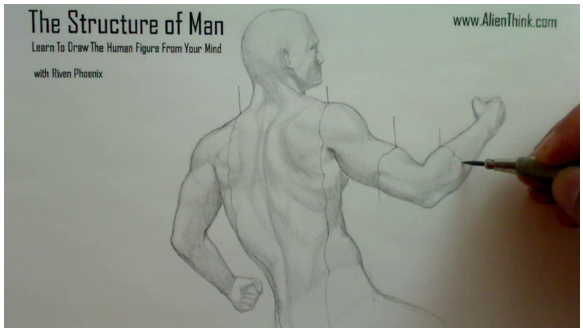
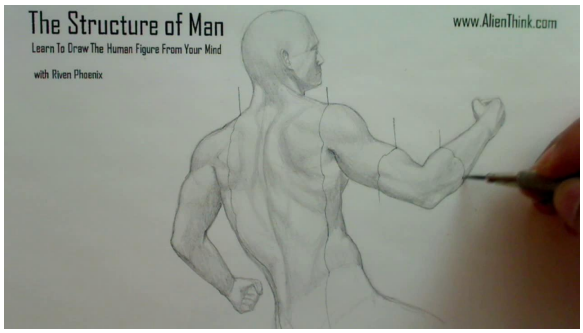
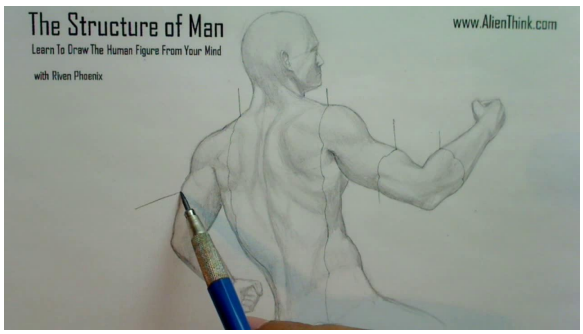
165		what's happening over here is that we're going to get that's over the six and seven then
166		see and and and and be over here and then it's going to come out like this right you're going to get
167		that line over here and let's divide it this way what's going to happen so if a line comes here
168		it's going to go over the over the dry steps in here it's going to go down inside it's going to

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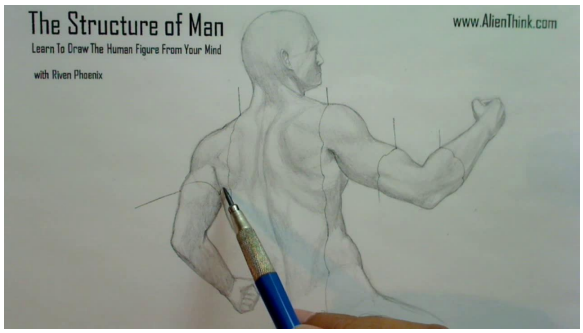
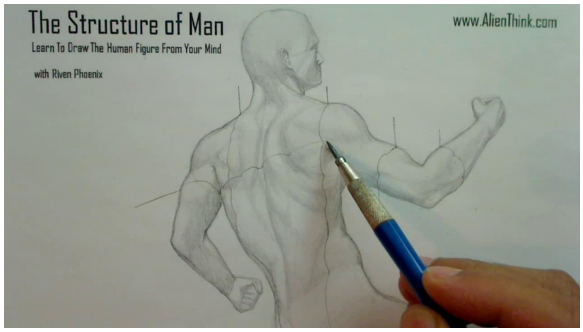
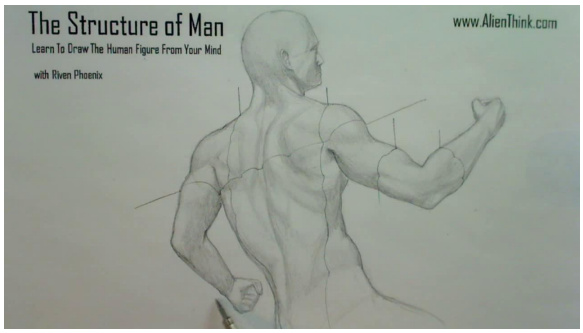
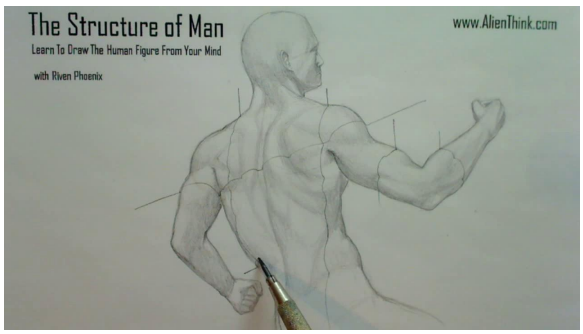
169		come out go over this guy go over this hump go inside go over him a little bit go over him
170		like like this and then go over the shoulder on the other side right then over here we can do
171		the same thing just just just hit the line over here and say that okay he's really coming
172		all the way from the other side and it goes in out and then over here it's going to go kind of

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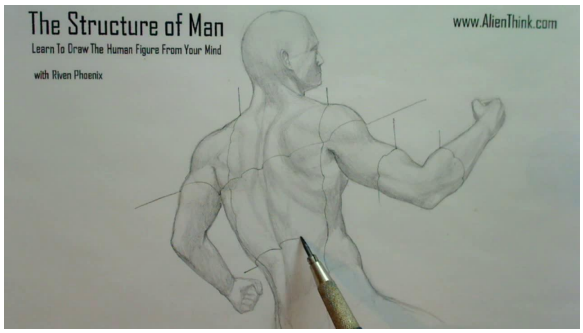
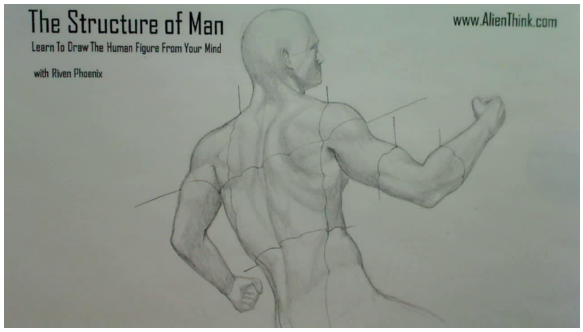
173		in out in out in out right this will help to understand what's going on with the figure
174		so I'll see you in the next lesson thanks

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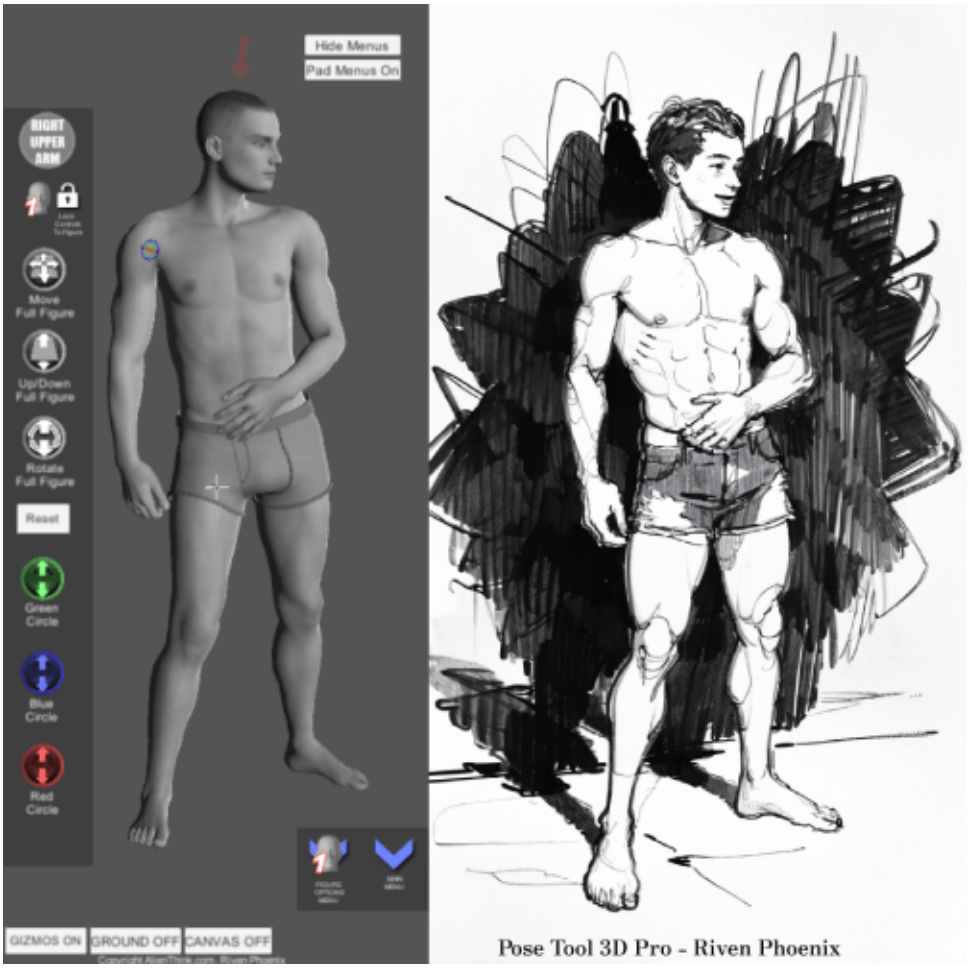

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